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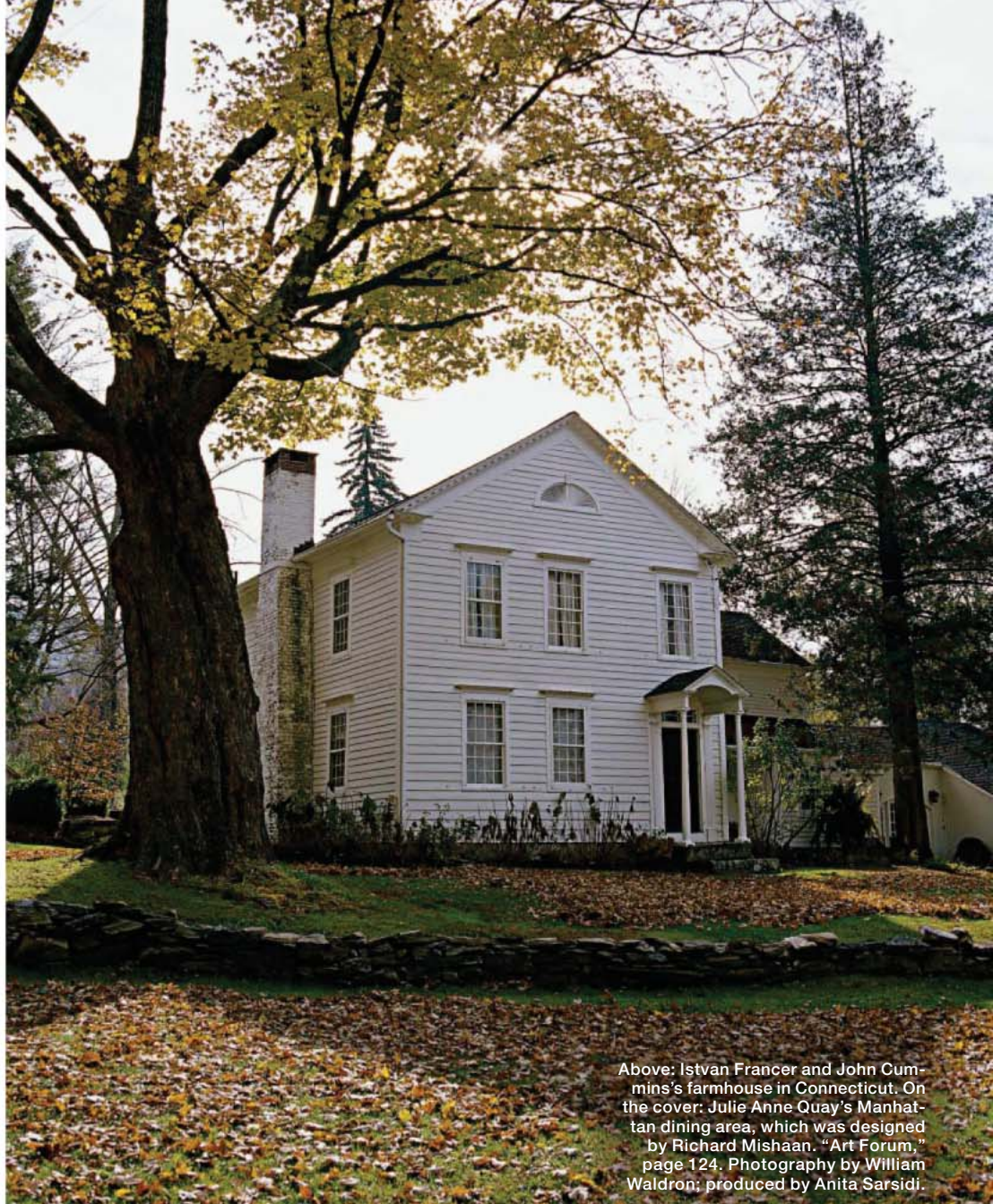


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ELLE DECOR

SEPTEMBER 2009 VOLUME 20 NUMBER 7



Above: Istvan Francer and John Cummins's farmhouse in Connecticut. On the cover: Julie Anne Quay's Manhattan dining area, which was designed by Richard Mishaan. "Art Forum," page 124. Photography by William Waldron; produced by Anita Sarsidi.

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FROM LEFT: WILLIAM WALDRON; ERIC PIASECKI

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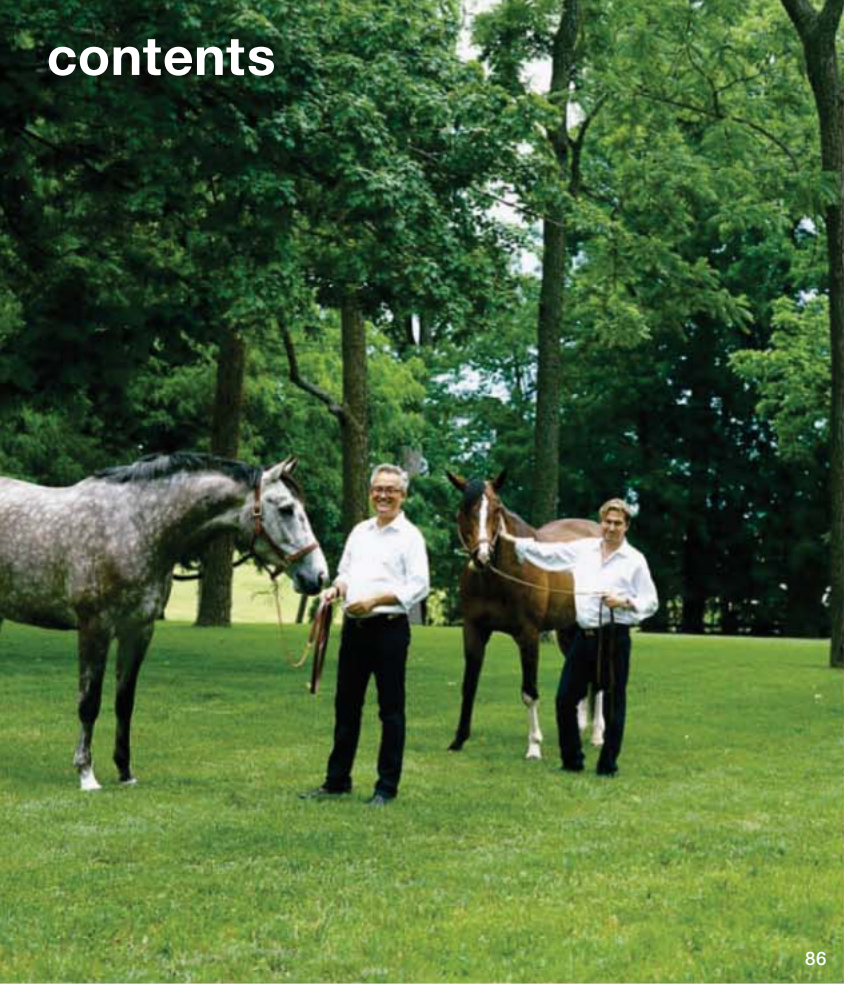
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Clockwise from top left: Designers Mark Badgley and James Mischka at their Kentucky horse farm. Fashion executive Robert Duffy's living room on Cape Cod. Kate Spade New York's vibrant vases. A letter-perfect painting by artist Tauba Auerbach.



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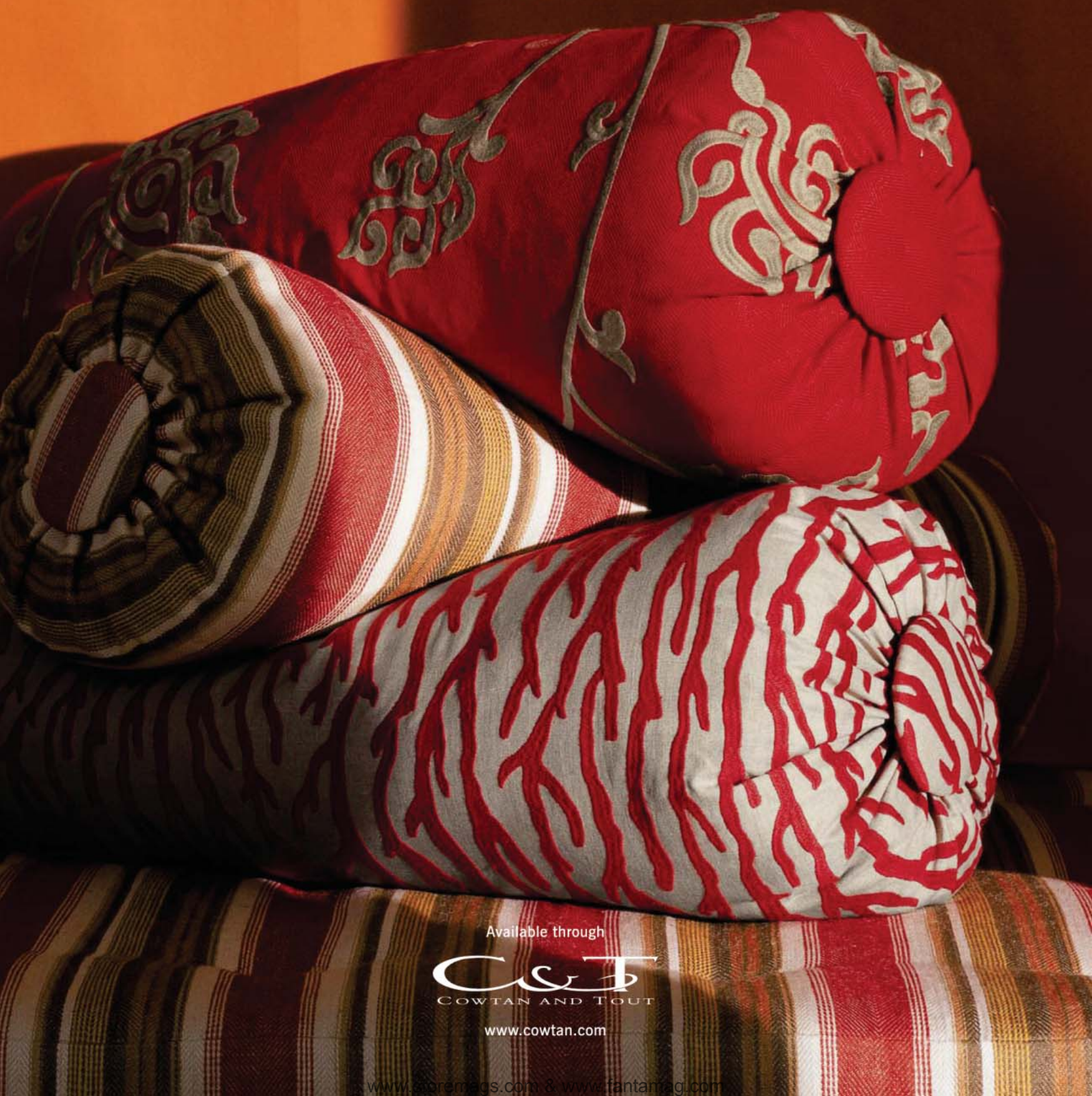
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Fashion designer Catherine Malandrino with me at a cocktail gala at the Los Angeles outpost of Therien & Co., which celebrated the kickoff of ELLE DECOR's Legends of La Cienega Design Walk program of events.

W

hen it comes to style and taste, not all of us are born with perfect pitch. Even most design professionals rely on outside advice of some sort when pulling together their places. So it's not surprising that singer-songwriter John Mayer sought decorating direction for his new 2,500-square-foot spread in downtown Manhattan and consulted with the tastemaker he trusts most: Giorgio Armani.

"After I finally figured out how to behave, and how to dress, I wanted to get the next thing—my apartment—right," John tells us in this issue. "It's the last piece of the style puzzle. Life would be really wonderful if my apartment could make me feel the way I do in Mr. Armani's suits." He also wanted to re-create the level of indulgence and luxury he found at boutique hotels, though in a less impersonal manner, by incorporating "things that show where I've been and where I'm heading." The result? A bespoke bachelor pad that's head-to-toe Armani/Casa but also completely John Mayer.

Few people have Giorgio Armani on speed dial, but we all know someone whose taste we admire and who we can ask for design insights. And it makes sense that many of our fashion-world friends have an inside track on decorating with flair. For instance, runway stars Mark Badgley and James Mischka transformed their 1920s stone house in the Kentucky countryside into a superchic horse farm-getaway, reveling in a swank black-and-white color palette and touches of glamour and sparkle that will surely dazzle anyone with staid visions of life in the Bluegrass State. Theory designer Istvan Francer opens the door of his Connecticut Colonial to rooms furnished with an energetic array of Eastern European art, crisp Italian upholstery, and funky, fascinating objects—a mix that evolved with the help of savvy friends. And on Cape Cod, Robert Duffy, president of Marc Jacobs, gives free rein to his idiosyncratic tastes in a modernist seaside home. "I'm a collector," he tells us. "My architect likes it when things are minimal, but I'm more comfortable in a room that has the things I love in it."

Interior designers are expert at helping to define and refine your taste, and friends who understand what makes sense for your lifestyle often give terrific advice. The collaborative process can be instructive, exciting, and even fun. But the more personal the result, the happier for all concerned. At the end of the day, it's truly up to you to create the home that reflects who you are and what you hold dear.

Margaret Russell, Editor in Chief
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Our Crowd

Andrew Ferren World traveler Ferren has seen his share of European capitals—he calls Madrid home—but the writer is especially dazzled by Istanbul, the subject of this month’s ELLE DECOR Goes to . . . (page 70). “The amazing views from the water and the city’s quirky mix of architecture make it like no other place on earth,” he says. An avid painter, Ferren contributes to *The New York Times*, *Town & Country*, and *Travel + Leisure*.

Julia Reed Born in Mississippi and based in New Orleans, Reed is well acquainted with Southern living, which is why she enjoyed writing about the Kentucky horse farm of fashion duo Mark Badgley and James Mischka (“Southern Comfort,” page 86). “It’s regionally authentic but has a distinctly modern feel,” says the former *Vogue* editor and author of *The House on First Street: My New Orleans Story* (Ecco, 2008). “Plus, their black barn is about the chicest thing I’ve ever seen.”

Ilan Rubin The New York City lensman loved the lights featured in “In the Glow” (page 116), particularly the Niche Modern glass pendants. “Once we hung them and turned them on . . . wow!” says Rubin, whose images have appeared in *Allure* and *Tatler*.

Jill Gerston Of jewelry maestro Stephen Dweck’s New Jersey family retreat (“Hidden Gem,” page 132), Gerston notes, “You don’t often see a beach house saturated with such vibrant colors.” The Baltimore resident has written for *The New York Times* and *Martha Stewart Living*.

Kate Sears The food-enthusiast photographer, who has worked on several Williams-Sonoma cookbooks, was eager to shoot Daniel Boulud’s coupe glacée (“Daniel’s Dish,” page 62): “It’s one of his longtime favorites, which speaks volumes about how good it is.”

BY KAMALA NAIR

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Design Hannes Wettstein



Left: The upstate New York retreat of architect Steven Harris and interior designer Lucien Rees Roberts. Below: The June cover.

SEPTEMBER 2009



Designing Duo

You've featured some terrific homes over the years, but if I could only pick one to live in, it would be the stunning New York country home of Steven Harris and Lucien Rees Roberts ["Double Vision," June]. The architecture was amazing (I adored the expansive pocket doors), and the well-edited decor was utterly inviting. These two men have talent to spare.
Joelle Reynolds, Boston

First Class

I live in London and first picked up ELLE DECOR en route to Florida. Your magazine is fantastic, and the interiors are so stylishly showcased. When I returned home I immediately got a subscription, and now I can hardly wait for each month's issue.
Jeanne-Marie Hudson, London

Marvelous Mix

What I love most about your magazine is that I can be inspired by the over-the-top places but also touched by the more humble houses a page away. Dale Saylor's charming cottage ["Country Club," June] is a perfect example of someone able to make so much out of so little.
Lisa Morris, New York City

Best in Show

I subscribe to several decorating magazines, but ELLE DECOR is the one I'm most excited about getting. There's none of the usual drivel about colors, textures, and lighting. Instead, I'm treated to page after page of the most delectable interiors and learn about the wonderful people who live in them. Thank you for all the ingenuity, variety, and beauty.
Charles Allen, Daytona Beach, FL

Pride of Place

As a self-taught designer, I have long relied on ELLE DECOR for ideas. When the July/August issue arrived, I couldn't resist playing hooky from the work on my desk to sneak a look. I can't tell you how delighted I was opening to an article by Patricia Shackelford letting the world know about the special things waiting for them in the town of my heart, Kansas City [ELLE DECOR Goes to...]. Writing to magazines is not something I commonly do, but I felt I had to express how grateful I am to her for sharing what many of us here have known for years.
Kimberly D. Kaplan, via e-mail

New Frontiers

I love so much about ELLE DECOR, but one of my favorite things is your in-depth travel pieces. In fact, I just returned from a long weekend in Kansas City, a place I would probably never have visited were it not for the article you ran on it [ELLE DECOR Goes to..., July/August]. Thank you!
Helene Begun, via e-mail

Out of This World

When I read ELLE DECOR I escape to another world. Though I can't afford most things in its pages, your magazine inspires me to be creative and replicate the looks in my home. Whether it's the layout of the rooms or the color schemes, it's all great!
Shantel Walters, Lakewood, CA

Send Mailbox your letters—but keep them short and to the point (we reserve the right to edit for length, clarity, and style). The address: Mailbox, ELLE DECOR, 1633 Broadway, 41st floor, New York, NY 10019; e-mail: ellegedecor@mail@hfmus.com.

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Pictured is Wildflowers from the Artworks Collection © 2009 Karastan

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MIDAS TOUCH

Cast brass takes on a precious gleam with Armani/Casa's new oval Ginger bowls. The burnished vessels come in four sizes—ranging from 5.5" l. x 2.5" h. to 9" l. x 4.7" h.—in either gold finish (shown) or silver plate; they cost from \$100 to \$245 each. Call 212-334-1271 or go to armanicasa.com. ▷

What's Hot!

Dispatches from the world of design
Produced by Anita Sarsidi

what's hot!



1



2



3



4



5

1 SPOT-ON

Kelly Wearstler teamed with Pickard to create her first porcelain dinnerware line; the four patterns include gold-dotted Trousdale (shown). Prices range from \$75 for a salad plate to \$338 for an 8.5"-dia. serving bowl. Available at Bergdorf Goodman; call 212-872-8975.

2 DYNASTIC INFLUENCES

Mitchell Gold + Bob Williams's lean and leggy Ming console adds Asian flair to any room. The birch-veneer piece is finished in lightly distressed red lacquer and has a satin-brass base and pulls. It measures 32" h. x 30" w. x 10" d. and is \$870. Call 800-789-5401 or visit mgbwhome.com.

3 WORK FORCE

A high-tech twist on a classic form, Pablo's Link task lamp uses energy-saving LED bulbs. It extends up to 33 inches, with a head that pivots 180 degrees, and its L-shaped base can hug the corner of a desk to take up minimal space. The lamp is available in several colors and costs \$380. Call 415-865-5000 or go to pablodesigns.com.

4 GO GREEN

Thom Filicia's debut collection for Safavieh includes weather- and stain-resistant outdoor rugs handwoven with yarns made from recycled plastic. The seven reversible patterns come in vivid shades; shown, from left, are Durston in blood orange, Chatham in seaglass, and Ackerman in key lime. Prices start at \$119 for the 4' x 6' size. Call 866-422-9070 or visit safavieh.com.

5 MINI SERIES

Kate Spade New York's pint-size handblown-glass Camelia Avenue Posy vases by Lenox are available in golden-rimmed blue, pink, and green (all shown), as well as red. Measuring approximately 4" h., they cost \$25 each. For stores, call 800-519-3778 or go to katespade.com.

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what's hot!

1 GRAND SWIRL

Cynthia Rowley's Love Letter Marble rug reproduces the vibrant, free-flowing colors of traditional Venetian decorative papers in hand-knotted Himalayan wool. Part of Elson & Co.'s second Fashion Underfoot collection—which benefits the CFDA's breast-cancer fund—the rug costs \$90 per square foot; it is also available in custom colors. Call 800-944-2858 or visit elsoncompany.com.

2 NATURAL BEAUTY

William Yeoward Crystal has expanded its casual Country line with the Meadow pattern, etched with a botanical motif. The handblown wine jug, one of 17 new pieces, is 12" h. and costs \$190. Call 800-818-8484 or go to williamyeowardcrystal.com.

3 DOUBLE FEATURE

Giorgetti's Dual collection updates the traditional butler's table with a contemporary profile and luxe materials. The low table measures 15.75" h. x 23.6" w. x 19.6" d. and has a fixed top of Macassar ebony, while the high version is 23.6" h. x 19.6" w. x 15.75" d. and boasts a removable tray of either jacaranda (shown) or Macassar. Both tables have a nickel-plated-steel base; they cost \$2,407 apiece. Call 212-889-3261 or visit giorgettiusa.com.

4 SIGHT LINES

The faceted rattan frame of the Fretwork lounge chair makes it appealing from any angle. The handmade piece, part of the Barbara Barry for McGuire collection, comes in 43 finishes including silver leaf (pictured) and measures 30" h. x 31.5" w. x 27" d. Available [c.o.m.](http://c.o.m), it's shown upholstered in Baker's textured velvet. Prices start at \$3,600. Call 800-662-4847 or go to mcguirefurniture.com.



Is it a refrigerator?



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Ice cream. Ice cream. We all scream for...turkey? Bottom freezer drawer. Definitely.

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what's hot! shops



< LIGNE ROSET BOUTIQUE, AUSTIN, TX

Ligne Roset brings its distinctive contemporary furnishings to downtown Austin with the French company's first concept boutique. The 2,000-square-foot space is laid out like a gallery to highlight the brand's iconic designs, including brightly colored sofas and chairs and sleek modern lighting, case goods, and accessories, many with same-day availability. 201 W. 2nd St., 512-320-0778; ligne-roset-boutique.com



BRIMFIELD, CHICAGO >

Plaid is the star at Brimfield, a store named for the favorite tartan of the owner, Julie Fernstrom. The cozy shop in the Andersonville neighborhood mixes reupholstered and updated vintage pieces with industrial-style flea market finds such as tin boxes and woven picnic baskets. Must-haves include wool blankets—which Fernstrom also uses to cover furniture—lighting by Refined Rustic, and pillows of repurposed Pendleton shirts, burlap grain sacks, and cable-knit sweaters. 5219 N. Clark St., 773-271-3501



Now Open

- Casamidy's chic lanterns, mirrors, and furniture are all on display at the firm's first storefront. Pila Seca 3, San Miguel de Allende, Mexico, 011-52-415-152-0403; casamidy.com
- The Yard, decorator Kelly Hoppen's new boutique, showcases her eclectic designs and more. 102A Chepstow Rd., London, 011-44-20-7351-1910; kellyhoppenretail.com
- Sherle Wagner International's Houston showroom highlights luxurious bath fittings and furnishings. 5120 Woodway, Ste. 1014, Houston, TX, 713-871-1608; sherlewagner.com
- Fabric giant Marimekko brightens up Miami's design district with a new shop. 3940 N. Miami Ave., 305-573-4244; marimekkomiami.com

CLIVE CHRISTIAN ^ SHOWROOM, NEW YORK CITY

The British designer, known for his luxe kitchens, has opened a new Manhattan outpost. The 7,500-square-foot space displays the full range of the firm's cabinetry, fabrics, and lighting, including Christian's signature chandeliers; custom paneling and furnishings for every room of the house are also available. 150 E. 58th St., 5th fl., 212-935-5800; clive.com

RETROUVIUS, LONDON >

Its home in a refurbished lime-brick warehouse outfitted with recycled-pine beams and antique-leather shelving is emblematic of this shop's belief in reclamation and reuse. Architectural salvage is a major focus, along with home furnishings crafted from vintage objects, such as pendant lamps made out of glass chemical funnels and classic English armchairs covered in the fabric once used on the city's signature red buses. 2A Ravensworth Rd., 011-44-20-8960-6060; retrouvius.com



CLOCKWISE FROM TOP: DAN NOACK; TATE GUNNERSON; COURTESY OF RETROUVIUS; NEVIL DWEK

she wondered if her dress
or the LEATHER DIVAN
would be the hit of the party

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1 PARIS CALLING

A 19th-century building near the Trocadéro now houses the Radisson Blu Le Metropolitan. The sleek boutique hotel boasts 48 rooms, a Mediterranean restaurant, and a spa. At 10 Place de Mexico. Call 011-33-1-56-90-40-04; radissonblu.com/hotel-pariseiffel.

2 DOWNTOWN DISH

Famed chef Daniel Boulud unites brasserie and pub fare (think succulent sausages made on-site and craft brews) at Manhattan's DBGB Kitchen and Bar, located a few doors down from where the legendary rock club CBGB once stood. The concrete floors and displays of china and glassware nod to the neighborhood's kitchen-supply stores. At 299 Bowery. Call 212-933-5300; danielnyc.com.

3 HOME GROWN

Philadelphia's Noble American Cookery serves seasonal fare incorporating produce from the former carriage house's three rooftop gardens. The modern-rustic decor includes a second-floor dining area crowned with large skylights and exposed beams. At 2025 Sansom St. Call 215-568-7000; noblecookery.com.

4 HAMPTONS HIDEAWAY

Exuding a low-key elegance befitting its beach-town setting, the Reform Club in Amagansett, New York, offers seven minimalist suites and three cottages (each with its own gym and terrace hot tub). At 23 Windmill Ln. Call 631-267-8500; reformclubinn.com.

5 BRITISH ACCENT

Interior designer Jeffrey Alan Marks conjures a sophisticated English watering hole at Los Angeles's Tavern. In the light-filled eatery with Chesterfield sofas, exposed brick walls, and olive trees, guests tuck into Suzanne Goin's California cuisine. At 11648 San Vicente Blvd. Call 310-806-6464; tavernla.com.



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With his subdued colors; use of imagery from television, photography, and films; and subtle invocations of history and politics, Belgian Luc Tuymans has reinvigorated representational painting. Now the Wexner Center for the Arts in Columbus, Ohio, presents his first U.S. retrospective. Organized with the San Francisco Museum of Modern Art, the exhibition features more than 70 works dating from 1978 to the present, including *Orchid* (1998), above. From September 17 through January 3, 2010; wexarts.org.



PATTERN PLAY

A graphic Sarah Morris painting displayed in a Ray Booth–decorated home in our July/August issue captivated many readers. They'll be delighted to learn that some of the cutting-edge British-American artist's works have now been translated into fabrics. A collaboration between Morris and the textile firm Maharam resulted in three large-scale geometric jacquards based on Morris's massive canvases with the same names (shown, from left, are Creative Artists Agency and A Band Apart). The fabrics, \$210 per yard, are available at Moroso in New York City. Call 800-645-3943 or go to maharam.com.



ABSTRACT THINKING

New York City's Solomon R. Guggenheim Museum has always had a close association with Wassily Kandinsky (it was one of the first American institutions to collect his work in depth). So it's fitting that the museum celebrate its 50th anniversary with "Kandinsky," a chronological survey of the revolutionary artist's career. Among the more than 100 paintings on view is the 1913 *Black Lines (Schwarze Linien)*, right. From September 18 through January 13, 2010; guggenheim.org.



STORIED STYLE

Jacques Grange: Interiors (Flammarion, \$75) examines 41 understated yet sumptuous homes by the French designer, a master of modern interiors infused with art and history. **Maharaja: The Splendour of India's Royal Courts** (V&A Publishing, \$55) surveys 150 years of opulent jewelry, furniture, and paintings owned by India's princes. **The Private World of Yves Saint Laurent & Pierre Bergé** (The Vendome Press, \$95) takes readers fascinated by the record-breaking auction of their collections inside all eight of the couple's spectacular homes, from Paris to Marrakech.

GLAMOROUS ACCENTS

ELLE DECOR ASKED THE CHIC SET WHAT ADDS INSTANT RAZZLE-DAZZLE TO A ROOM

- "Single-color flower bouquets are always striking," says Vivre founder **Eva Jeanbart-Lorenzotti**.
- **Inès de la Fressange**, former model and Karl Lagerfeld muse and current brand ambassador for Roger Vivier, has three favorite ways to add allure: "A Tizio lamp in any size or color—they are timeless and universal—walls painted bright pink, or velvet cushions from Caravane in Paris."
- Shoe titan **Christian Louboutin** says, "Good lighting makes people feel at ease. The first thing to buy, even before an apartment or house, is a dimmer!"
- "Mirrors give a feeling of magical coziness," declares **Jacopo Etro**, head of Etro's home and textiles divisions. "Whether you use a big wall mirror or several smaller ones, the effect will be enchanting."
- "Wallpaper with visually interesting, refined patterns and textures, such as florals from Harlequin, will do the trick," says fashion designer **Jason Wu**.
- "Vintage chandeliers, especially ones dripping with semiprecious stones," raves **Julia-Carr Bayler**, owner of the Atlanta shop Belvedere. "They're like glowing jewelry for the home."



CLOCKWISE FROM TOP: COLLECTION OF MARSHA AND JAY SEEMAN; © LUC TUYMANS; PHOTO: FELIX TIRRY; COURTESY DAVID ZWIRNER, NEW YORK; SOLOMON R. GUGGENHEIM FOUNDATION; NEW YORK; CARTER BERG; GEOFFREY SOKOL; ROGER DAVIES



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INIGO BY MICHAEL S SMITH

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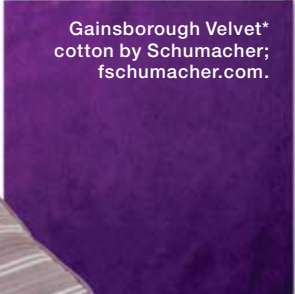
trend alert



Taipei* polypropylene blend by Highland Court; highlandcourtfabrics.com.



Satin cotton-silk by Ralph Lauren Home; ralphlaurenhome.com.



Gainsborough Velvet* cotton by Schumacher; fschumacher.com.



Ruched wool-and-silk-radzimir dress by Marc Jacobs from fall 2009; marcjacobs.com.



Evening Mist bedding by Cindy Crawford Style by JCPenney; jcp.com.

Amethyst gold-leaf drawer pulls by Eduardo Garza; eduardogarza.com.



Beijing resin vase #1 by Oly; mecoxgardens.com.

Amethyst

The rich and regal jewel tone takes center stage this fall, imbuing fashion, fabrics, and accessories with seductive flair
Produced by Anita Sarsidi

Kerala* polyester by Pollack; pollackassociates.com.



Onde* cotton-rayon by Donghia; donghia.com.



Inde Mystérieuse amethyst ring by Cartier; cartier.com.



Lace porcelain plate by Mottahedeh; mottahedeh.com.

Venice* linen blend by Villa Romo; romo.com.



PULLS, VASE, PLATE, BEDDING, AND FABRICS: GEOFFREY SOKOL



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The runway presentation.

From left: Vittoria Puccini, Anna Mouglalis, Karl Lagerfeld, Kasia Smutniak, and Rinko Kikuchi.



Runway seating at the Hotel Excelsior.



Jefferson Hack with Anouck Lepère.



Stylist Caroline Sieber.

Models ready for the show.

fashion fête

To launch its Cruise collection evoking 1930s glamour, Chanel chose the perfect setting—Venice's Lido Beach

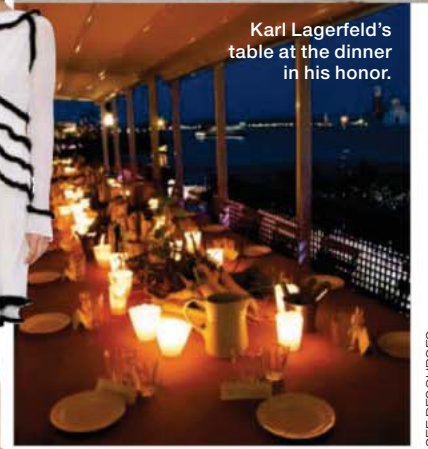
To celebrate Karl Lagerfeld's 2009/10 Cruise collection in Venice, Chanel had chartered boats running hot and cold between the Grand Canal's Westin Europa & Regina hotel, where many of the guests were staying, and the Lido's Hotel Excelsior, where the event was held. The fashions were shown on the hotel's private beach, followed by cocktails upstairs on the expansive candlelit terrace. According to Lagerfeld, "The secret behind a great party is nice people." Of course, it helps if you supply an F. Scott Fitzgerald-like flow of Perrier-Jouët Champagne; fly in superchefs from Milan; import palm trees, peonies, and hydrangeas; and invite a flurry of beauties, including models Anouck Lepère, Heidi Mount, Tatiana Patitz, and Lara Stone, actresses Rinko Kikuchi, Olivia Magnani (granddaughter of Anna), and Anna Mouglalis, as well as Lagerfeld's muse and constant companion, Amanda Harlech.

Nostalgia was in the air (La Serenissima can do that): Justine Picardie, Coco Chanel's latest biographer, described visiting Stravinsky's grave. Marie Brandolini, glass designer and Venetian grandee, spoke of the Lido in its halcyon days. Gallery owner Alessandro Pron reminisced about his childhood at the Excelsior. "Tennis champions gave us lessons," he said. Artist Francesco Vezzoli invoked Visconti and Fellini. But antiqueur Pierre Passebon just grabbed Brandolini to sweat it out on the dance floor. Meanwhile, British media hipster Jefferson Hack admitted, "It feels like we're all on holiday." NATASHA FRASER-CAVASSONI

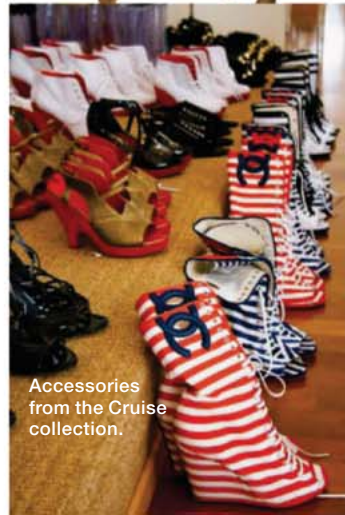


Models vamping backstage.

The fashion show was staged behind the Excelsior.



Karl Lagerfeld's table at the dinner in his honor.



Accessories from the Cruise collection.



Actress Anna Mouglalis.



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Clockwise from top left: *The Whole Alphabet, From the Center Out, Digital, V*, 2006. *Uppercase Insides*, 2006. *I*, 2005. *Yes/No Morph II*, 2007. Below: The artist in her Brooklyn studio. See Resources.



Tauba Auerbach

This New York City–based painter conjures an entrancing visual language from simple letter forms. By Maura Egan



Tauba Auerbach has always had a thing for fonts. “As a kid, I used to make fake business cards,” says the native San Franciscan, who went on to study fine arts at Stanford University. After graduation, she took a job painting signs in her hometown, further fueling her obsession with text. “It was ideal because I was forced to meditate on letters and began to manipulate them,” says the artist, who has a solo show at Manhattan’s Deitch Projects this month. “Over time I began to think of language more conceptually, as a kind of technology, and the characters as abstract images.”

Relentlessly exploring forms of communication, Auerbach fills her canvases with stacked symbols and exaggerated fonts that are almost indecipherable. “You often have to step back for the images to resolve themselves,” says Apsara DiQuinzio, a curator at the San Francisco Museum of Modern Art, which awarded Auerbach a Society for the Encouragement of Contemporary

Art (SECA) prize last year. “They’re optically intense,” she says.

Whether Auerbach is drawing on digital binary code, the semaphore alphabet, Braille, or an obscure Babylonian dialect, she “breaks language and typography out of its logical systems,” explains curator Lauren Cornell, who recently featured her work in “The Generational: Younger Than Jesus” exhibition at the New Museum in Manhattan. In one project, Auerbach alphabetized the entire King James version of the Holy Bible, starting with the title, which becomes “Bbe ehHi lloTy.” “I reorganized a historically important document that has brought about wars and ideological debate and turned it into something innocuous,” she says. In her quest to strip words down to their basic components, DiQuinzio notes, she is “dealing with the complex nature of representation and meaning. But Tauba brings both science and playfulness to her work, which is extraordinary.” ■

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shortlist



10. Annick Goutal fragrance.



11. Aston Martin V8 Vantage.



5. Mumbai.



Naeem Khan

12 things he can't live without

By David Colman

People often assume that hedonists and health nuts are polar opposites: One group drinks Champagne long into the night, the other greets the sunrise with some bracing health concoction. But don't ask India-born New York City fashion designer Naeem Khan to choose between the two beverages. He drinks from both glasses with relish, and doesn't see one as decadent and the other as dutiful. "Champagne is so celebratory, the Western version of welcome—like an Indian putting color on her forehead," he says, referring to the bindi dot. "And first thing every morning, the housekeeper brings me juice made with fresh turmeric. It's the most amazing color."

Khan has invested his fashion house with this same all-inclusive take on life. On the one hand, he has vindicated Diana Vreeland's famous dictum that pink is the navy-blue of India, creating gorgeous clothes that embrace the embroidery and vivid palette of his native Mumbai. But he also understands purity and restraint, having worked for Halston in the 1980s. Khan likes both speeding around in fast cars and relaxing with his wife, Ranjana, and sons Zaheen and Shariq. He enjoys throwing parties as well as having quiet dinners at home. For him, exuberance does not equal excess. "The expression gilding the lily—that's not negative for me," he says with a laugh. "I come from a land where people wear sequined saris to go buy groceries. I like gilding the lily, and even the whole plant!"



2. Lanvin loafers.



8. Music by Scissor Sisters.

1. Fresh-squeezed juice to start the day—a mixture of ginger, turmeric, beet, carrot, and celery.
2. Red patent-leather loafers from Lanvin in Paris. No one has made any pope jokes yet!
3. The private pool on the roof of my Miami apartment; it's the height of luxury.
4. My favorite Manhattan meals: the soba noodles at Matsugen, triggerfish at Gramercy Tavern, and Sunday lunch at Bar Pitti.

5. I love going home to Mumbai, and I adore Cartagena, Colombia.

6. Champagne. We always serve Ruinart Blanc de Blancs at parties.

7. Goan shrimp curry. I make it once a week. It reminds me of my childhood.

8. Music. I have to have it playing all the time—Diana Krall, the latest from Scissor Sisters, or mixes from my friend DJ Donna D'Cruz.

9. The spice shops in New York's Little India.
10. Annick Goutal's Un Matin d'Orange.
11. The Aston Martin V8 Vantage I bought for our place in Miami. I can't wait to drive it.

12. My cashmere Hermès blanket, a gift to my wife and me for our 25th anniversary.



12. Hermès cashmere blanket.



4. Gramercy Tavern.

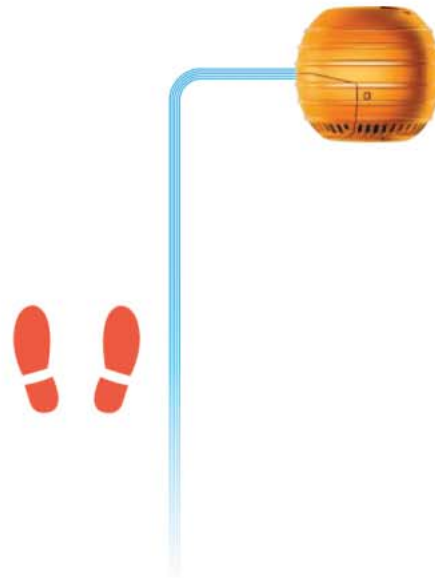


1. Fresh juice with turmeric.



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James Shearron (left) and Richard Bories with Baker Studio's Folio desk. See Resources.

The Top 10 Writing Desks

Truth in Decorating:
Architect
Richard Bories and
designer James Shearron assess
these sleek, versatile
essentials

Thanks to modern technology, the old-fashioned writing desk is more popular than ever. With svelte silhouettes and typically no more than a few trim drawers, they were originally intended only for keeping up with correspondence. But with today's streamlined computers storing all manner of files, writing desks are increasingly practical. "They are perfect for our paperless society," says James Shearron, a designer and co-founder of the New York City architectural firm Bories and Shearron. And their elegant look lends itself to other uses, including doubling as a console or a dressing table. In small spaces they can even be pressed into service for dining, says architect Richard Bories, Shearron's business partner, who frequently has meals at an antique American Empire mahogany writing desk in his Manhattan studio apartment. ▶



Text by Helen Yun · Photography by William A. Boyd Jr. · Produced by Parker Bowie and Elaine Wrightman

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MY LIFE

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writing desks



1 FOLIO DESK BY BAKER STUDIO

"The angular bronze legs are very Jean Prouvé," James Shearron raves, "and the classic shape goes with everything." He likes the exotic coconut-shell finish, the drawers' coral-painted interiors, and the subtle pendant pulls; he sees the desk in an urban apartment crowned with a pair of lamps. Height: 31"; width: 56"; depth: 26"; material: hardwood composite with coconut-shell veneer in wavy-coconut-shell finish, with steel base and pulls in antique-bronze finish; delivery: 4–6 weeks; price: \$2,832; bakerfurniture.com



2 MANNINGS DESK BY WILLIAMS-SONOMA HOME

"So chic," Richard Bories says of this French Deco-inspired model. "I love the silver studs and the leather-covered supports." He also praises its ample legroom and ergonomic rounded edges. Its no-frills design, he adds, would enable it to pinch-hit as an extra dining table when entertaining. Height: 30.25"; width: 62.5"; depth: 29.75"; material: walnut-veneer top in walnut finish with steel base sheathed in saddle leather; delivery: 2–4 weeks; price: \$2,650; wshome.com



3 AUSTEN WRITING TABLE BY MADELINE STUART COLLECTION FROM JERRY PAIR

"The luxe lacquer and brass hardware remind me of the library in Brooke Astor's Park Avenue apartment," Shearron says. A fan of the desk's delicate details and narrow form, he envisions it as a dressing table. Height: 30"; width: 54"; depth: 20"; material: linen-lacquered hardwood with brass hardware and inlay and ivory-moiré-lined drawers (also available with nickel hardware and inlay, in custom sizes and finishes, and in other materials); delivery: 14–16 weeks; price: \$15,765; madelinestuart.com



4 NAIROBI DESK BY ROCHE BOBOIS DESIGN STUDIO

"This has a strong architectural silhouette and is equally stunning from the side due to the bracketed legs," Bories states. He is fond of the carved cubbies that pull out like drawers, and says he would set off the rich rosewood finish with silver desk accessories. Height: 33.8"; width: 55"; depth: 29.5"; material: solid bubinga wood in rosewood stain and varnish finish with drawers in hand-sculpted Africain motif (other drawer motifs available); delivery: 12–16 weeks; price: \$2,660; roche-bobois.com



5 DESK BY B. FATTORINI & F. BETTONI FOR DDC

"A machine for living," remarks Shearron, admiring its industrial vibe. "The roomy surface, side drawers, and handy cord cutout telegraph 'let's get working.'" He imagines its pared-down aluminum frame and gleaming white surface in the living area of a modern loft topped with an iMac. Height: 29.5"; width: 63"; depth: 31.5"; material: matte Keramik top in white with polished-aluminum frame (also available without drawers and with satin-finished frame and other color tops); delivery: 12–16 weeks; price: \$7,724; ddcnyc.com



6 CAMBRIDGE DESK BY ARMANI/CASA

"A handsome example of a waterfall table," Shearron comments. "Its streamlined design will complement other contemporary furnishings, and the dark oak, which is so luxurious, hides dirt and smudges so you don't need a blotter." Because of its substantial proportions, Shearron would make this the centerpiece of a large entryway in a sleek glass space. Height: 29"; width: 55"; depth: 27.6"; material: brown oak (other materials available); delivery: 1 week; price: \$6,020; armanicasa.com



7 LADY'S DESK BY BARBARA BARRY REALIZED BY HENREDON

"The fluting across the front is very elegant, as are the lovely oval pulls," Bories says. Since two of the drawers include jewelry trays, it could also be used as a dressing table, he observes. Bories recommends placing it in a "simple setting so that it's sure to be the star." Height: 30"; width: 66.25"; depth: 21.8"; material: hardwood veneer in painted-ivory finish (other finishes available); delivery: 3–6 weeks; price: \$5,025; barbarabarrycompany.com



8 TANIS DESK BY PIERRE PAULIN FROM LIGNE ROSET

"The crisp aesthetic brings to mind the Bauhaus and De Stijl movements," Shearron says. Walnut-finished drawers give warmth to the durable black laminate, which, he points out, will mask pen marks. To call attention to its striking form, Shearron would place it in the center of a den. Height: 29"; width: 51.25"; depth: 23.75"; material: satin-finish black laminate top with black-lacquered-steel base and walnut-veneer drawers (also available in black Corian top); delivery: 12–14 weeks; price: \$2,670; ligne-roset-usa.com



9 PARSONS DESK BY WEST ELM

"Totally versatile," declares Bories, who has this same Parsons desk in his office. "It can go in any kind of environment because the glossy white finish fades into the background and the shape is so clean." It has the added benefit of providing "tons of legroom," he says, and the drawers are surprisingly spacious. Plus, it's "such a bargain." Height: 30"; width: 48"; depth: 24"; material: hardwood in polished-white-lacquer finish (also available in smaller size and in other finishes); delivery: 5–6 days; price: \$299; westelm.com



10 BASIS DESK BY ROOM & BOARD

Its minimalist stainless-steel base makes this desk "beautifully modern," Bories says, but the richly grained wood could work in a traditional interior as well. He applauds the convenient drawer, which folds down to accommodate a keyboard, and notes that with its lean profile it could also serve as a console in a small apartment. Height: 30"; width: 50"; depth: 22"; material: solid-walnut top in lacquer finish with stainless-steel base (other sizes and materials available); delivery: 2 weeks; price: \$1,099; roomandboard.com

The opinions featured are those of ELLE DECOR's guest experts and do not necessarily represent those of the editors. All measurements, delivery times, and prices are approximate. For details see Resources.



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Above: Whitney Museum director Adam D. Weinberg and Jerry Saltz, art critic. Right: Guests gather to enjoy the opening of the exhibition Dan Graham: Beyond.



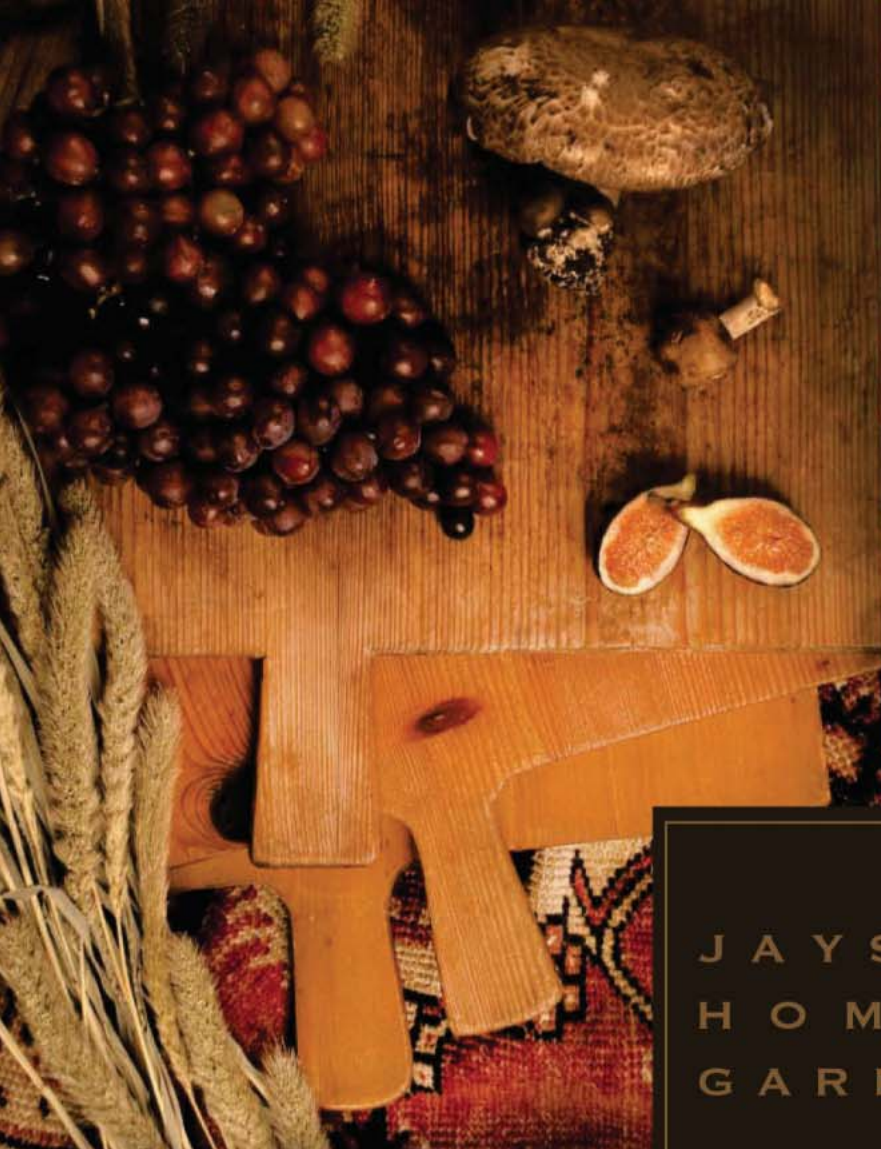
DAN GRAHAM: BEYOND AT THE WHITNEY MUSEUM OF AMERICAN ART

To celebrate the much-anticipated exhibition *Dan Graham: Beyond*, the Whitney Museum hosted an opening reception on June 24 with ELLE DECOR. Dan Graham, one of the pioneering figures of contemporary art, was in attendance, along with more than 1,200 admirers, art enthusiasts, and Whitney supporters, all there to preview the artist's first-ever U.S. retrospective.

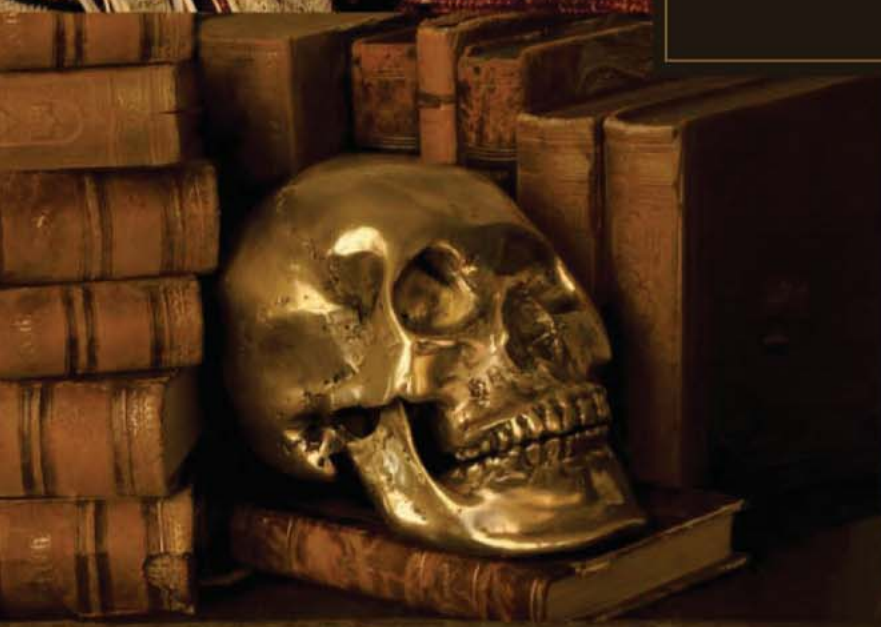
On view now through October 11, the exhibition examines Graham's extensive body of work, including photography, film and video pieces, architectural models, pavilions, conceptual projects for magazine pages, drawings, prints, and writings.

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Grand Finale

A fanciful ice-cream dessert created for a famed soprano is pitch-perfect. By Daniel Boulud



Layers of fruit, ice cream, and pistachio Chantilly make Coupe Glacée Diva Renée a showstopping dessert. The compote glass is by Juliska, the creamer is from the Neue Galerie Design Shop, the napkin is by Alexandre Turpault, and the spoon is by Reed & Barton. See Resources.

There has long been a connection between opera and cuisine. Famous singers Nellie Melba and Luisa Tetrazzini both had classic dishes created in their honor, and I have been lucky enough to invent a dessert for my favorite soprano, Renée Fleming.

In December of 1999, when she was preparing for her signature role of the Marschallin in *Der Rosenkavalier* at the Metropolitan Opera in New York City, Renée was the guest of honor at a gala New Year's Eve benefit at my restaurant Daniel, where she delighted all of us with an impromptu concert. I wanted to celebrate the diva with a special dessert, so I made a cake that combined chocolate, orange, Champagne Chantilly, and amaretto biscuits. It was a mix of textures and tastes as delicate and extravagant as the Marschallin's aria. And to decorate the top of the cake, we made a special silk-screen of part of the score.

What was originally a five-page recipe has evolved over the years into a simple, sweet, and luscious dessert that is perfect for a glamorous late-summer dinner. This version is a *coupe glacée*, the French term for a dish of ice cream with fruit, but it is a more elegant concoction including whipped cream and a warm chocolate sauce. Fresh raspberries replace the orange of the original gâteau since chocolate and raspberries are a perennially popular combination (in the fall or winter stewed fruits are fine too). And pistachios add a bit of surprise. I am happy to say that when Renée is in New York City she often enjoys this coupe glacée at Bar Boulud, right across from Lincoln Center, following a performance.

Like most desserts, this one is lovely served with Champagne, but I prefer to open a bottle of Brachetto d'Acqui, a slightly effervescent low-alcohol wine that makes a wonderful pairing with ▷

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daniel's dish



A 2007 Braida Brachetto d'Acqui (\$25) or 2008 La Spinetta Moscato d'Asti Bricco Quaglia (\$17) pairs well with this delectable dessert. The wine-glasses are from the Neue Gallery Design Shop, the napkin is by Libeco Home, and the tablecloth is of an Alexandre Turpault linen. See Resources.

chocolate. And because the wine is produced in northern Italy, not far from Milan and La Scala, it furthers the opera association. Then all you need to do is put on a CD of Renée singing, and you have a perfect *concerto dolce*.

COUPE GLACÉE DIVA RENÉE

For the pistachio Chantilly:

- ¾ cup heavy cream
- ¼ cup crème fraîche
- 2 tsp. sugar
- ¼ cup finely ground Sicilian pistachios

In a medium bowl, whisk together heavy cream, crème fraîche, and sugar until soft peaks form. Add the ground pistachios and continue whisking until peaks are stiff. Refrigerate until needed.

For the warm chocolate sauce:


- 3½ ounces dark chocolate (70 percent cacao)
- ⅓ cup milk
- 3 T condensed milk
- ¼ cup water

Chop the chocolate into small pieces. Mix milk, condensed milk, and water in a small pot and bring to a simmer. Remove from heat and whisk in chocolate until melted and smooth. Keep warm or refrigerate and reheat in the microwave when assembling dessert.

To assemble the coupe glacée:

- ⅓ cup raspberry jam
- 2 pints raspberries
- 1 pint chocolate ice cream
- ¼ cup whole Sicilian pistachios


Using a fork, mash together the raspberry jam and 8 fresh raspberries in a small bowl until well combined. Spoon mixture evenly into four chilled sundae glasses. Next add the layer of pistachio Chantilly and arrange the remaining raspberries on top. Then add one scoop of ice cream and sprinkle with whole pistachios. Pour about 3 tablespoons of warm chocolate sauce into each glass. Serve immediately. Yields 4 servings.



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TOOLBOX

Starting over—or just refining what you've got? ELLE DECOR's renovation style guide offers inspiring ideas and terrific products that will improve any room in the house

Produced by Karen Marx

toolbox



GLASS PLUS

Amerock's Traditional Classics glass knobs add a vintage touch to drawers and cabinets. They come in amber, shown, with an oil-rubbed-bronze base, and clear, with a satin-nickel base. The 1"- or 1.25"-base pulls cost \$6 and \$7 each, respectively. Call 800-435-6959; amerock.com.



IN SYNC

The Iron/Occasions island by Kohler features an enameled-cast-iron countertop with a built-in trough sink. Shown in basalt, the top measures 63" l. x 39" d. and is available alone (\$1,530) or with a stainless-steel base (\$3,250). Call 800-4-KOHLER; kohler.com.



BREATHE EASY

For kitchens lacking adequate outdoor ventilation, Jenn-Air's new duct-free downdraft cooktop ensures a nonsmoky food-prep area. It measures 30" or 36" and comes in stainless-steel, shown, floating-glass, or oiled-bronze finishes. The cooktop costs \$1,600-\$1,999, and the duct-free filter kit is \$250. Call 800-JENN-AIR; jennair.com.



INDUSTRIAL REVOLUTION

Urban Archaeology's Carburetor Flushmount ceiling light is a sleek ode to its namesake. It's offered in custom and standard finishes, including polished nickel (shown), measures 7.75" h. x 11.5" dia., and costs \$2,625-\$3,200. Call 212-431-4646; urbanarchaeology.com.



ARTIST'S PALETTE

The luminous signature paints of color virtuoso Donald Kaufman are now available exclusively through Pratt & Lambert in more than 100 colors, including 20 new shades and four acrylic finishes. A gallon costs \$85-\$100. Call 800-BUY-PRATT; prattandlambert.com.



GREEN MACHINES

The eco-friendly Vision Laundry line by Bosch features a washer that uses up to 70 percent less water than the industry average and a dryer with a moisture detector that lowers energy consumption. Available side-by-side or stacked, the white units cost \$999-\$1,499 for the washer and \$999-\$1,399 for the dryer. Call 800-944-2904; bosch-home.com/us.

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Istanbul

Merging east and west, mosques and modernism, traditional foods and trendy cocktails, the city delights with all its compelling contrasts

By Andrew Ferren

"Please, sir, I think you need to sit and rest a bit," a roving Good Samaritan said with exaggerated concern as he urged a browser into his tiny shop full of mountains of Turkish carpets. "You look so very wealthy."

And he is only one of hundreds of merchants who fill the sinuous alleys of Istanbul's bustling Grand Bazaar, the world's most famed marketplace since 1461. When Herman Melville visited the city, then known as Constantinople, in 1856, the Grand Bazaar seemed a leviathan on par with Moby Dick. "A wilderness of traffic," he called it, selling "furniture, arms, silks, confectionery, shoes, saddles—everything. . . . You loose yourself and are bewildered and confounded with the labyrinth, the din, the barbaric confusion of the whole."

Thankfully, some things endure. While faux-Fendi bags and bootleg Bulgari watches may have replaced the saddles and weapons Melville saw, the essence of the bewildering bazaar remains: something for everyone, whether it's rugs, jewels, furniture, boxes, ceramics, housewares, or colorful textiles. That's the beauty of Istanbul—it's a rare combo of enduring tradition and ongoing change. Or, it's an endless contradiction that makes perfect sense. The world's only city spread over two continents, it has served as the capital of three empires, its people and its history a hybrid of Asian, European, Christian, Muslim, and a dozen other cultures living side by side.

"The Istanbul mix is not just about east and west, but old and new, which includes both ancient history and right now," says designer

Hakan Ezer, who has created homes for some of the city's most prominent denizens. Outside the windows of his sumptuous showroom in the stylish Çukurcuma neighborhood, the small concrete dome of a hammam is covered with red-and-beige towels drying in the sun. That's the city's trademark—curated modern glamour here, old-school pragmatism there. It's dervishes and discos, the early-morning call to prayer and late-night last call in the bars, ancient stones, 19th-century wood houses, and glass towers.

It's an overscale metropolis meant for drinking in with cinematic sweep one moment and contemplating intimately the next, as with the intricate blue Iznik tiles on the walls of its many historic mosques. In Istanbul multiplicity is mandatory, and nowhere is that more clear than the exploding art scene. The 11th International Istanbul Biennial opens this month, and in 2010 the city becomes a European Capital of Culture, a bit of boosterism that seems almost beside the point for one of the world's most cosmopolitan and cultured places. Several new museums have opened in recent years, including Santralistanbul, a former electrical plant converted into a cutting-edge contemporary-art space. Of course, all this is on top of the staggering Art History 101-required monuments: the Hagia Sophia, the Blue Mosque, and Topkapı Palace, to name but a few.

As for commerce, if shopping can ever be elevated to an art form, it would seem the good people of Istanbul will be the ones to do it. Whether it's women in burkas wending their way down the hill from ▷



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Clockwise from top left: The interior of the Hagia Sophia. Pandeli Restaurant. The courtyard of the Four Seasons Hotel Istanbul at Sultanahmet. Mikla restaurant and bar. Home furnishings at Alaturca.

the Grand Bazaar to the Spice Bazaar on the day's marketing excursions or the Cavalli-clad model types doing the rounds of boutiques in the tony Nişantaşı district, they all go at it with equal fervor. Also drawing crowds are the stunning modern malls Kanyon and Istinye Park, which offer futuristic architecture and an array of renowned international retailers, including Harvey Nichols, Christofle, and Dior.

The sidewalks heat up even more when the sun goes down. As darkness falls, the masses migrate to Istiklal Caddesi, a nearly two-mile-long pedestrian street packed with restaurants, bars, traditional Turkish sweets shops, cinemas, bookstores—virtually any kind of diversion. Hordes promenade, dine, shop, or party (or all of the above) every day here. Where things get really lively is up on the roofs, as the city's trend for penthouse restaurants as hot spots continues unabated. Two current favorites are Mikla and 360 Istanbul, both offering panoramic vistas of the minaret- and dome-studded skyline. "I think we make more of our views than any other major city—especially New York, which is also surrounded by water but you'd never know it," says the bartender at 360 as he tops off the Champagne flutes of a group of twentysomethings just being shown to their table at 11 P.M.

Perhaps not even Manhattan has as many places dedicated to seeing and being seen. But with Istanbul's vast size and notorious traffic, being seen in all the right places can be a logistical nightmare. Karen Fedorko Sefer, whose Sea Song travel service has arranged dinners inside Topkapı Palace, cleverly bought a boat last spring to taxi her clients from dinner to the high-glamour waterside club Reina on the Bosphorus. "You get no hassles at the door if you arrive by boat," she jokes.

It says everything you need to know about the city's ancient-modern style moment that decorator Zeynep Fadillioğlu, who has created some of the most decadent nightclubs and a luxurious hotel, just put the finishing touches on her first mosque, the *(text continues on page 76)* ▷

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Essential Istanbul

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Hit the water. A boat ride up the busy Bosphorus is the best way to get oriented and take in the sweep of history and the dazzling architecture hugging the shores of this fabled city.

Experience a sacred space. There is a reason the Hagia Sophia merits a whole chapter in college art-history textbooks—the 6th-century church/mosque/museum remains an architectural wonder and an active presence in Istanbul.

Sweat it out. Visit a proper Turkish hammam—such as the centuries-old Çağaloğlu (cagalogluhamami.com.tr) or Çemberlitaş (cemberlitashamami.com.tr)—for a cleansing and relaxing scrub and steam.

Witness a culture clash. European luxury meets Asian opulence at Dolmabahçe Palace (212-236-9000; dolmabahce.gov.tr), the over-the-top 19th-century extravaganza that was home to the last Ottoman sultans.

Shop till you drop. The seemingly endless domed-and-vaulted roof of the Grand Bazaar (grandbazaaristanbul.org) and its surrounding streets shelter roughly 4,000 vendors. It's the ultimate mix of high and low, with everything from vintage diamonds and antique rugs to ceramics, souvenir-stand trinkets, textiles, and T-shirts. For the culinary equivalent, check out the nearby Spice Bazaar.

What to See

Istanbul Archaeology Museum, Osman Hamdi Bey Yokuşu, Gülhane, 212-520-7740: A huge array of classical artifacts, including pottery, statues, and the Alexander Sarcophagus.

Kanyon, Büyükdere Caddesi 185, Levent, 212-353-5300; kanyon.com.tr: A sleek high-end shopping mall.

Rüstem Paşa Mosque, Hacırahman Caddesi, Eminönü: The interior of this 16th-century mosque by renowned architect Sinan is inset with thousands of brilliant Iznik tiles.

Santralistanbul, Kazım Karabekir Caddesi 2/6, Eyüp, 212-311-7809; santralistanbul.com: A power plant turned art space that has become a favorite of the cultural elite.

Topkapı Palace, Sultanahmet, Eminönü, 212-512-0480; topkapisarayi.gov.tr: This palace museum's courtyards and pavilions house treasures (emerald-encrusted daggers and caftans of silk and gold) and, of course, its famed harem.

Where to Stay

Four Seasons Hotel Istanbul at Sultanahmet, Tevkifhane Sokak 1, Sultanahmet, 212-402-3000; fourseasons.com/istanbul: The most luxurious address amid the old town's palaces and monuments; or try the new Four Seasons Hotel Istanbul at the Bosphorus for its pampering spa.

Hôtel Les Ottomans, Muallim Naci

Caddesi 68, Kuruçeşme, 212-359-1500; www.lesottomans.com: Updated Ottoman style in an intimate *yalı*—the type of ornate wood homes that line the Bosphorus.

Park Hyatt Istanbul—Maçka Palas, Bronz Sokak 4, Şişli, 212-315-1234; istanbul.park.hyatt.com: Spacious suites with hammam-style baths ideal for in-room spa services.

W Istanbul, Süleyman Seba Caddesi 22, Akaretler, Beşiktaş, 212-381-2121; whotels.com/istanbul: The first W in Europe brings luxe accommodations to a central location.

Witt Istanbul Suites, Deftardar Yokuşu 26, Beyoğlu, 212-393-7900; wittistanbul.com: Seventeen stylish rooms kitted out by Turkish design darlings Autoban in trendy Cihangir.

Where to Eat

360 Istanbul, İstiklal Caddesi, Mısır Apt. 311, Beyoğlu, 533-691-0360; 360istanbul.com: The fun of finding this glam, hopping restaurant atop a nondescript apartment building is just the beginning of a lively night.

Develi, Gümüşyüzük Sokak 7, Samatya, 212-529-0833; develikebab.com: There are several locations, but foodies deem this one the best for kebab.

The House Café Corner, Teşvikiye Caddesi 146, Teşvikiye, 212-327-1774; thehousecafe.com.tr: Design firm Autoban strikes again at this expanding chain of casual-chic cafés.

Kantin, Akkavak Sokağı 30, Nişantaşı, 212-219-3114; kantin.biz: Bright and airy lunch spot serving a seasonal menu. Don't miss the new terrace in back or the patisserie downstairs.

Lacivert, Körfez Caddesi 57A, Anadolu Hisarı, 216-413-4224; lacivertrestaurant.com: Spectacular seafood in a magical setting on the Asian side.

Lucca, Cevdet Paşa Caddesi 51B, Bebek, 212-257-1255; luccastyle.com: Burgers and scrumptious pastas from 10 A.M. to 11 P.M. at the de facto clubhouse for Bebek's smart set.

Mikla, The Marmara Pera Hotel, Meşrutiyet Caddesi 15, Beyoğlu, 212-293-5656; miklarestaurant.com: Mehmet Gürs's refined modern cuisine and the breathtaking views draw a hip crowd.

Müzedechanga, Sakıp Sabancı Caddesi 22, Emirgan, 212-323-0901; changa-istanbul.com: Outpost of the popular restaurant Changa that spills into the gardens at the Sakıp Sabancı Museum.

Pandeli Restaurant, Mısır Çarşısı 1, Eminönü, 212-527-3909: World-famous eatery above the Spice Bazaar with a drop-dead tile interior.

Sultanahmet Köftecisi, Divanyolu Caddesi 12, Sultanahmet, 212-520-0566; sultanahmetkoftesi.com: Known for the city's best köfte (savory spiced meatballs).

Where to Shop

Abdulla, Grand Bazaar, Halıcılar Caddesi 62, 212-527-3684; abdulla.com: Elegant all-natural soaps, plush towels, and more for the bath and home.

Alaturca, Faik Paşa Yokuşu 4, Çukurcuma, 212-245-2933; alaturcahouse.com: Erkal Aksoy's townhouse showroom brims with kilims, hand-hammered copper, and select antiques.

Arzu Kaprol, Atiye Sokak 9, Nişantaşı, 212-225-0129; arzukaprol.net: Home of the Turkish little black dress.

Bebek Badem Ezmesi, Cevdet Paşa Caddesi 53C, Bebek, 212-263-5984: Family-owned sweets shop selling marzipan and other treats since 1904.

Galeri Kayseri English Bookshop, Divanyolu Caddesi 58, Sultanahmet, 212-516-3366; galerikayseri.com: Guidebooks and stunning volumes on the region's art, architecture, religion, philosophy, and gastronomy.

Gürger Watch & Jewelry Co., Grand Bazaar, Cevahir Bedesteni 203, 212-526-2334: An astounding array of jewelry and vintage watches in the heart of the antiques bazaar.

Orient 100, Nuruosmaniye Caddesi 100, Çağaloğlu, 212-520-0300; orient100istanbul.com: Perhaps the country's largest selection of carpets from Turkey, Iran, Iraq, and Afghanistan.

Sivaslı Istanbul Yazmacısı, Grand Bazaar, Yağlıkçılar Caddesi 57, 212-526-7748: Fabrics both antique and new, including ikats, velvets, and silks.

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From top: The Kanyon shopping complex. Çagaloglu hammam. The endless array at the Grand Bazaar.

only one in Turkey designed by a woman. “Everyone here wants to do something new, original, and authentic,” she says. “It’s not about reviving another version of Ottoman exoticism or 20th-century European modernism, but about taking our roots and creating something contemporary, textured, and sophisticated.”

Those roots go way back. Byzantium was already 1,000 years old when Emperor Constantine declared it the capital of the Roman Empire in 330 A.D., dubbed it Constantinople, and transformed it into one of the glories of antiquity. He was the first of many powerful men who would shape its destiny: initially Roman, then Byzantine emperors, followed by the Ottoman sultans, who conquered the city in 1453. And it was Mustafa Kemal, better known as Atatürk, the father of modern Turkey, who officially changed its name to Istanbul in 1930.

Today it remains as much a composite of cultures and communities as it ever was. Nobel laureate and lifelong resident Orhan Pamuk writes about what has been lost to Istanbul, like the wholesale burning of palatial Ottoman homes and neighborhoods in the early- and mid-20th century. The official population is about 12 million, but everyone acknowledges the figure is more likely 15 million, as people from rural areas continue to move to the city. As a result, gentrification is rapidly sweeping inland on either side of the Bosphorus. But even with what little of the staggering architectural patrimony survives—the wood *yalı* homes on the waterfront, the telltale domes of the hammams, the striated marble remnants of all its past empires—this is a place that looks like no other.

The Asian side, which contains the Üsküdar and Kadıköy neighborhoods, is greener and more residential. Most of the historic monuments are in the enclave of Sultanahmet on the European side, an area crowned by Topkapı Palace on the evocatively named Seraglio Point. The European side is divided by the Golden Horn, an inlet that forms a natural port and creates spectacular vistas of the nearly countless domes and minarets of the mosques climbing the hillsides. Taksim Square, across the Galata bridge, is the eye of the needle through which traffic arteries flow—or don’t, as the case may be. All around it, gentrification hopscotches around the older neighborhoods. With its rows of pretty pastel Deco buildings, the chicer-by-the-minute Cihangir is a haven of trendy clothing stores, furniture galleries, and ▷



FROM TOP: IZZET KERIBAR; © GAVIN HELLIER/ALAMY; RICHARD WAITE



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Yalı homes lining the Bosphorus.



Michael Amato for
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outdoor cafés. Prime addresses include the Witt Istanbul Suites, a boutique hotel by the local design duo Seyhan Özdemir and Sefer Çağlar, known as Autoban, who are redefining the look of contemporary Istanbul.

Nearby is Çukurcuma, which is increasingly hip, especially the steep and winding street called Faik Paşa, with dozens of high and low antiques shops and vintage boutiques. In the 19th century, the quarter was full of embassies and Italianate architecture, and it retains a unique, slightly international vibe, says Erkal Aksoy, whose store, Alaturca, is packed with kilims and other global finds.

Between Çukurcuma and the Bosphorus is the nearly five-year-old Istanbul Modern, in a smartly renovated wharfside warehouse that works perfectly as a backdrop for contemporary art. The museum's café is popular, but it's the resurgence of the water pipe (*nargile* in Turkish) that draws young Turks to the nearby outdoor chill-out lounges for a postprandial smoke.

Much of the expat community prowls the leafy waterfront districts of Kuruçesme and Bebek. Lined with mansions perched over the Bosphorus, the neighborhoods feature low-key but high-style retail options and casual, almost beachy restaurants.

Inland is the boutique-dense Nişantaşı, considered to be the most European shopping area and often compared to Paris's Saint-Germain. Turkish brand Vakko has several stores here, as does the retail temple Beymen, a posh purveyor of international fashion that also has an extensive home store.

In the past few years, the once seriously derelict Akaretler Row, a run of neoclassical townhouses built in the 1870s in the Beşiktaş neighborhood for the officials of nearby Dolmabahçe Palace, has been reborn with dozens of white-hot luxury boutiques. There is also a new W Hotel with an outpost of Jean-Georges Vongerichten's Spice Market restaurant.

While Turkish food writer Osman Serim appreciates the arrival of global chefs, he also hopes that visitors will seek out dining experiences that can only be had in Istanbul. He recommends visiting pudding shops such as Saray for traditional sweets and baklava, or taking a ferry across the Bosphorus to the Asian side for what he promises will be the most memorable seafood meal of your life. "The view is like nothing else in the world—and the same goes for the seafood. Istanbul has such a wealth of places that you can always find exactly what you feel like." Just as at the Grand Bazaar, in Istanbul you can have it all. ■



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HAPPENINGS

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From left: chef, writer, and television personality Giada De Laurentiis; Jason Yasment, ELLE DECOR Western Sales Director, and his wife, Vanessa.

MOURA STARR LAUNCHES SHOWROOM LOS ANGELES

Moura Starr launched its L.A. showroom in May with an exquisite cocktail event; guests sipped drinks and feasted on hors d'oeuvres and desserts. The furniture and lighting drew raves as ballerinas danced in the showroom window, adding a unique touch of elegance to the dazzling evening.



From left: artist Kenny Scharf and event cohost Ross Bleckner in front of Scharf's original signed works at "Unframed 2009."

ART FOR A CAUSE NEW YORK CITY

An A-list crowd attended "Unframed 2009" at 15 Union Square West on June 2 and 3 to benefit the AIDS Community Research Initiative of America (ACRIA). Hosted by fashion designer Anna Sui, artist Ross Bleckner, and ELLE DECOR editor in chief Margaret Russell, the star-studded event featured works by 30 participating artists. For more information, visit acria.org.



Interior designer Jamie Drake will appear at the Atlanta Decorative Arts Center September 17.

MEET JAMIE DRAKE ATLANTA

Enjoy a presentation by interior designer Jamie Drake on September 17 at 3 P.M. at the Madison Gallery, followed by a reception at Deadwyler Antiques in the Atlanta Decorative Arts Center (ADAC). Drake will share examples of his work and mingle with guests. A \$50 minimum donation to DIFFA is required. For more information, call Madison Gallery at 888.730.2206.



From left: Robert Templon, showroom manager/senior designer, Studio Snaidero D.C.; Jay Huyett, owner, Studio Snaidero D.C.; Dario Snaidero, President/CEO, Snaidero USA.

STUDIO SNAIDERO'S NEW SHOWROOM WASHINGTON, D.C.

To better serve its expanding clientele, Studio Snaidero D.C. has moved from the Washington Design Center to an elegant street-front location in Georgetown. The studio, a dealer-partner of Snaidero USA, offers high-end kitchen cabinetry designs manufactured in Italy by Snaidero. For more information, call 202.484.8066 or visit snaidero-usa.com.

THE BUZZ



A SALUTE TO RALPH PUCCI NEW YORK CITY

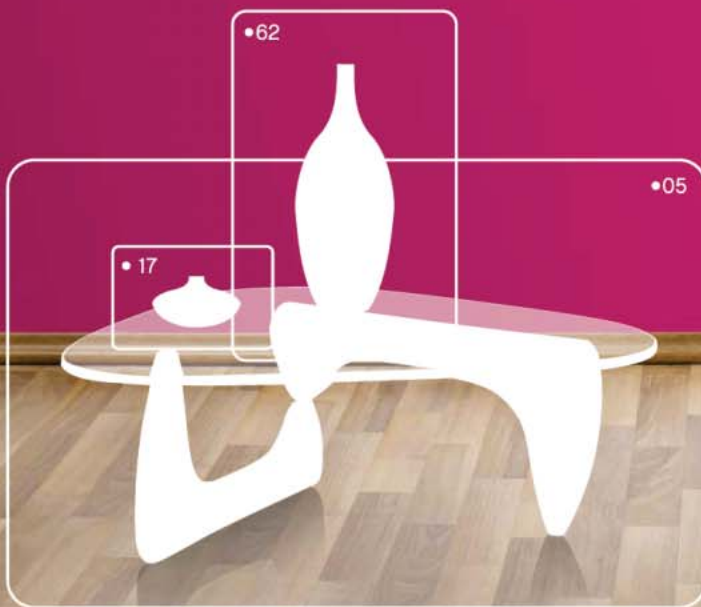
On May 18, ELLE DECOR fêted design entrepreneur Ralph Pucci and his newly released book, *Show*, (pictured below) a pictorial survey of 15 years of influential Pucci exhibitions. Also on display at the Ralph Pucci International headquarters that night were reissued furnishings created from the archives of American modernist Vladimir Kagan.



Designers featured in Ralph Pucci's book gathered at the ELLE DECOR-hosted gala. Seated, from left: Vladimir Kagan, Chris Lehrecke, Kenny Scharf, and Jens Risom. Standing, from left: Robert Bristow, Patrick Naggar, David Weeks, Paul Mathieu, Kevin Walz, Ralph Pucci, and Madeline Weinrib.



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ELLE DECOR Style



Who's got glamour? Fashion star [Anna Sui](#), for one, whose top-floor annex is black and white and funky all over. Armani is the designer of choice for rocker [John Mayer's](#) wardrobe and his Manhattan apartment. [Robert Duffy's](#) getaway showcases mix-master flair. Jewelry genius [Stephen Dweck](#) crafts a retreat that's an absolute gem, and [Mark Badgley and James Mischka](#) put a chic spin on their Kentucky horse farm. Theory's [Istvan Francer](#) conjures a bohemian rhapsody in his weekend home, while [Richard Mishaan's](#) loft for a young family blends edgy art with easygoing comfort. Looking for more dazzle? Check out our selection of the best and brightest [lamps and chandeliers](#).

Facing page: Mark Badgley holds the reins of Brando, one of his three show hunters, and James Mischka carries the fashion designers' dachshund, Rommel. This page: The stable at Moon Stone Farm, the pair's Lexington, Kentucky, retreat. See Resources.





SOUTHERN COMFORT

WHEN IT'S TIME TO
DECOMPRESS FROM THE MANHATTAN
HIGH LIFE, GLAMOUR GUYS
MARK BADGLEY AND JAMES MISCHKA HEAD TO
THEIR HORSE FARM IN KENTUCKY

Text by Julia Reed

Photography by Roger Davies

Styled by Stephen Pappas



THIS PAST APRIL, New York fashion designers Mark Badgley and James Mischka celebrated the 20th anniversary of their business with an ad campaign touting “two decades of glamour,” featuring women such as Anjelica Huston, Lauren Hutton, and Brooke Shields, all of whom regularly walk the red carpet in the duo’s gowns. “The great thing about Badgley Mischka,” Hutton said after the shoot, “is that they have always been more about style than fashion, in the end making them utterly timeless.”

The same could be said of their second home. Three years ago, the pair, who are a couple as well as business partners, abandoned their fashionable weekends in Southampton, New York, for the timeless beauty and more understated glamour of Kentucky horse country. Badgley grew up riding outside of Portland, Oregon, and took up the sport again several years ago, ultimately joining a competitive show circuit based in Lexington. “As soon as I started coming here,” he recalls, “I said, ‘James, you have got to come down and look at this place.’”

Mischka, who is more interested in vintage automobiles (a white 1971 Mercedes 280SL is their Kentucky car), loved the rolling hills and smaller-town grace as much as his partner did. They began looking, found

The dining room's rock-crystal chandelier is suspended above a table by Restoration Hardware painted black and surrounded by 1940s chairs that originally came from Churchill Downs; the monogrammed napkins are by Leontine Linens, the candelabra lamps are from Mumbai, and the 19th-century console is Swedish. Facing page, from top: The living room sofas are by Restoration Hardware, the throw is by Hermès, and the walls are painted in Modern Gray by Sherwin-Williams; the cocktail table was cut down from an antique dining table. Barrelback chairs by Restoration Hardware flank an antique table from Texas; the needlepoint pillow is by Badgley Mischka Home. See Resources.



The library shelves are studded with antlers from European hunting lodges and trophies found at flea markets and on eBay; the Windsor chairs are antique, the china is by Hermès, and the napkins are by Leontine Linens. Facing page, from top: The kitchen is sheathed in subway tile from Urban Archaeology; the pendant lamps over the sink are by Rejuvenation, the range is by La Cornue with a hood by Broan, and the sinks from Rohl have fittings by Newport Brass. A selection of copper and stainless-steel pans and some of Mischka's many cookbooks. See Resources.





The couple's vintage Mercedes-Benz 280SL in front of their 1920s limestone-and-clapboard Dutch Colonial Revival by architect Robert W. McMeekin. Facing page, clockwise from top left: A vintage chair in the dressing room. The sofas, chairs, and tables on the screened porch are by Restoration Hardware. The riding ring. Hermès and Frédéric Butet saddles and bridles and mahogany show trucks in the stable's tack room. A print of a painting by Sir Alfred Munnings is displayed above a tray-top table in the library; the crystal decanters were flea-market finds. See Resources.



a 1920s stone house on 15 acres, and traded an often-brutal commute on the Long Island Expressway for a more civilized direct flight from LaGuardia.

In the beginning, there was a lot of work to do. First came clearing out about 3,000 trees so that Badgley could put in paddocks and rings in which to exercise his show hunters, Brando, Cooper (thus named, he says, because they are so good-looking), and Nantucket. "It was a rude awakening," says Mischka, laughing. "We found a small cemetery and a smokehouse that was a raccoon lair."

They also discovered that most barns in the area were built for drying tobacco, and are therefore, he says, "amazingly open and lofty." Inspired, they opened up and brightened the house a bit. A screened porch along one side was totally remodeled, and a downstairs bedroom suite was converted

into a chic library. The 1970s kitchen, complete with a drop ceiling and wood-grain Formica, was gutted and renovated with "those big tiled servants' kitchens in Newport" in mind, says Mischka; scary pink-and-turquoise-tiled '50s bathrooms were redone in sleek marble. As in their Manhattan apartment, the place was given a predominately black-and-white color scheme, with mostly bare floors and no window treatments. "We've never really been comfortable with color in our homes," he says. "We work with it so much in our business that we like a clean palette where we live."

The place is indeed clean, but also remarkably warm, with Sherwin-Williams's Modern Gray paint on most of the walls and what Mischka describes as "so many wood tones" lending depth. "Our contractor wanted to polish up the door frames, but we liked





Clockwise from top left: In a guest bedroom, a 19th-century painting from Laurin Copen Antiques hangs above an Empire chest; the monogrammed chair cover is by Leontine Linens, and the walls are painted in Benjamin Moore's Devon Cream. The master bathroom features honed-Carrara-marble tile on the walls and floor; the Duravit sinks have fittings by Lefroy Brooks, and the hand towels and bath mat are by Leontine Linens. The master bedroom's bed was custom made by Shaka Studios, the sheets and coverlet are by Badgley Mischka Home, and the monogrammed shams are by Leontine Linens. Facing page: The bed linens in the second guest room are by Sferra, and the blanket is vintage Ralph Lauren Home. See Resources.



them beat-up," he says. The frames are mahogany, the floors are red oak; and then there are the wood-mounted antlers on the walls, along with hunting prints and oil portraits.

Though neither man is remotely Southern (Mischka grew up in New Jersey), they quickly absorbed the ethos of their new locale. An old-fashioned butler's tray downstairs holds decanters for drinks, and there are antiques scattered about upstairs, along with beautifully monogrammed linens from their friend and neighbor Jane Scott Hodges, founder of Leon-tine Linens. "People adore them here," says Hodges, who jokes that she "picked up" Mischka on the plane from New York. "I really think they love escaping the hubbub of the city—they enjoy being able to entertain." Even the brainstorming session over linen choices was conducted during a lovely lunch. "We sat at the table in that fabulous library, James

whipped up a quiche, and we drank a rosé. It was so perfectly civilized," Hodges says.

The black leather sofas and chairs in the living room are both comfortable and built to withstand the onslaught of a dozen or so dogs, says Badgley: "Everybody with a horse comes with a dog—the trainer has one, and the groom—so we made certain the place was bombproof." Mischka adds that the same theory applies to parties: "People can spill."

All the entertaining and guests have even inspired them to create a bedding and bath line. Mischka has become a convert to the local food as well, having learned to make a mean Brunswick stew and declaring, "Country ham is my new favorite ingredient." Badgley adds, "We had a gang down for Thanksgiving last year. It was a novelty for them." By now, though, it's home for him and Mischka. "Unless we're working straight through, we're here every weekend." ■



THE PERFECT FIT

JOHN MAYER COUNTS ON GIORGIO ARMANI FOR HIS IMPECCABLE WARDROBE, SO WHO BETTER TO DESIGN HIS MANHATTAN APARTMENT?

TEXT BY KATHLEEN HACKETT · PHOTOGRAPHY BY SIMON UPTON
PRODUCED BY ANITA SARSIDI

It wasn't long ago that John Mayer suggested any song he'd write about his personal style would be titled "He Must Have Different Priorities in Life." What a difference a few years makes. "After I finally figured out how to behave, and how to dress, I wanted to get the next thing—my apartment—right," says the 31-year-old pop wunderkind turned guitar hero. "It's the last piece of the style puzzle."

Not that he hadn't always longed for a place to call home. It's a popular theme for the singer-songwriter, whose tattoos tell the story most indelibly: Inked on the backs of his left and right arms, respectively, are the words HOME and LIFE, permanent reminders of one of his more poignant ballads. After years of touring all over the globe and holing up in five-star

accommodations, sometimes for months at a time, Mayer reached a turning point. "You get lazy when you live in a fabulous hotel, pick up, and move to yet another fabulous hotel," he says. "You don't have to invest yourself in it, and you're not committed to it."

Call it a quarter-life crisis, but Mayer wanted to put down roots. "A year ago, it never would have been right for me. But I've changed. I'm confident now that I deserve it, that I've earned the happiness a real home base brings," says the 15-time Grammy nominee, who picked up the first of seven statuettes at the ripe old age of 25—while wearing a Giorgio Armani suit. "For the first time in my life, I understood what healthy messaging was all about," Mayer recalls of initially donning the Italian designer's clothes.



Facing page: Musician John Mayer in his New York City apartment, which was decorated by the Armani/Casa design team. This page: In the living area, the sofa, armchairs, lamps, cocktail table, and hand-knotted silk rug are all by Armani/Casa; the stool, made of woven water hyacinth, is from Apartment 48, and the velvet pillows are from Apartment 48. See Resources.



The dining area features portraits of Thelonious Monk and Miles Davis; the light fixture, table, chairs, and tableware are all by Armani/Casa. Facing page, from top: In the kitchen, the pendant lamps are by Alison Berger for Holly Hunt, and the barstools are by Armani/Casa. Portraits of Jimi Hendrix are displayed in the foyer; the console tables are by Armani/Casa, and the wall color is Long Valley Birch by Benjamin Moore. See Resources.





“I put on the jacket and pants and felt 100 percent certain that I could walk up to anyone—titans of industry, music executives—and talk with ease.”

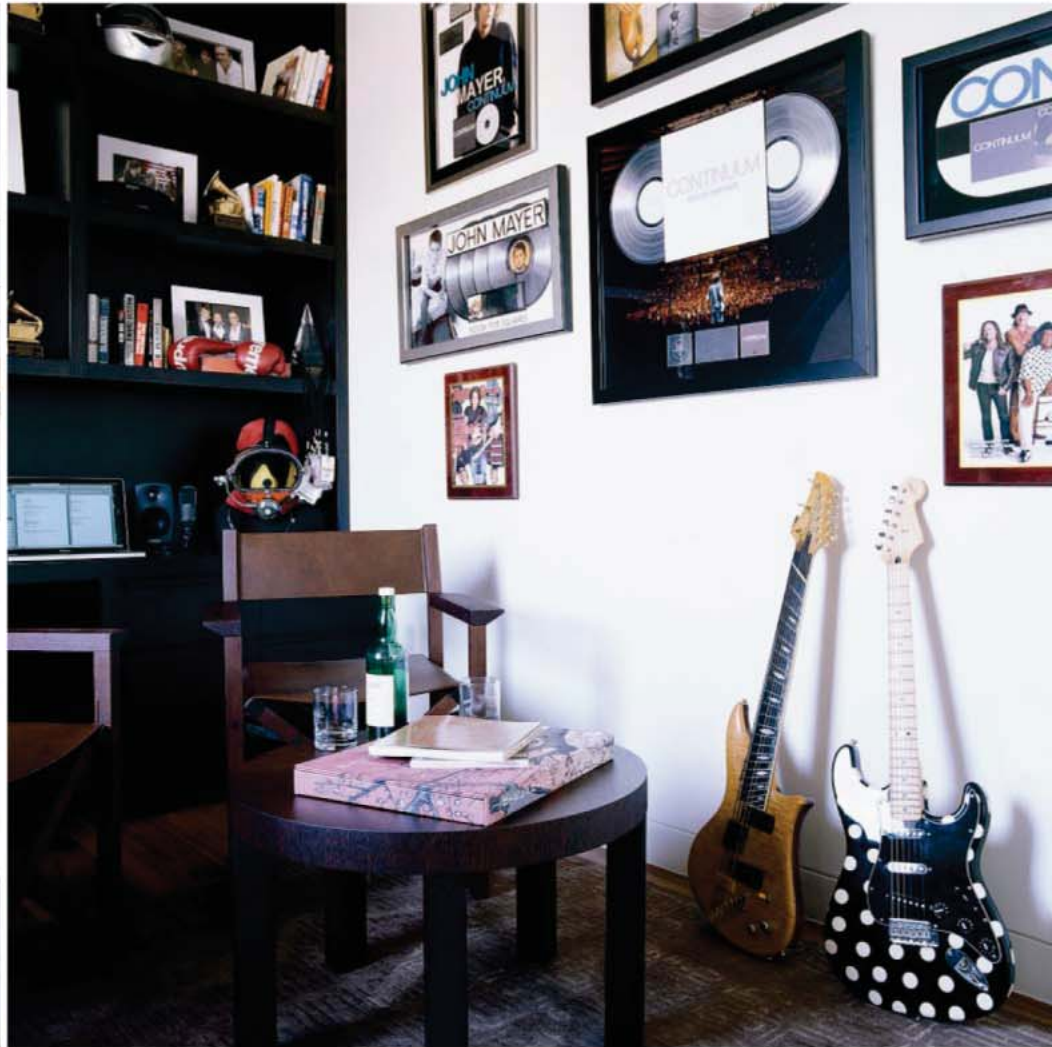
Designer and client have shared a mutual admiration ever since. So during a later fitting, after Mayer casually mentioned his new 2,500-square-foot spread in New York City’s SoHo, the musician’s collaborative wheels began to spin. “If my apartment could make me feel the way I do in Mr. Armani’s suits, life would be really wonderful,” he recalls thinking. “I pictured myself actually having an adult dinner party there.” A few pins and tucks later, the pair decided Mayer’s home should convey a grown-up, sexy air.

“I wanted to create a sophisticated, elegant environment for John,” says Armani, “one that will bring as much inspiration and pleasure to him as his music brings to us.” For a designer who once remarked that discretion is the enemy of vulgarity, the Connecticut-born Mayer turned out to be an ideal client. Blame it on his New England roots, but the über-successful rocker prefers finesse to flash. “I steer clear of bravado,” he says. “It detracts from who you really are.” Luxury, on the other hand, is essential.



The master bedroom's mirror, bed, bedding, lamp, and rug are all by Armani/Casa, the wall color is Harvest Time by Benjamin Moore, and the print is by Andy Warhol. Facing page, clockwise from top left: In the guest bedroom, the rug, bed, tables, lamps, and bed linens are by Armani/Casa. An award signifying the double-platinum status of Mayer's album *Continuum* is displayed in his office; the chairs and table are by Armani/Casa. The master bathroom features a Carrara-marble tub surround, floor tiles by Ann Sacks, a woven stool from Apartment 48, and Armani/Casa towels. See Resources.





"I was looking for the same indulgences I experienced at the best boutique hotels," Mayer says, "while surrounded by things that show where I've been and where I'm heading."

Spending time in the SoHo space is much like wearing one of Armani's precisely tailored suits. There's the restrained palette, luxe materials—silk, leather, velvet, shagreen, and Carrara marble—and unmistakable sensuality. Mayer rigorously edited the open-plan living/dining space to reflect his passage from peripatetic 20s to more mature, grounded 30s. "It used to be a staging area for all of my equipment, a dumping ground for gear," he says. That's not to say he's gone totally formal. He chose Armani/Casa's Grembo sofa because it met two important requirements: Three friends could sit on it comfortably with their feet up, and it was deep enough to double as a twin bed. Strong, angular furnishings prevail, yet Mayer's well-publicized amorous streak quietly reveals itself. In the living area, there's the hand-knotted silk carpet he selected for the way it feels under bare feet and a pair of curvaceous pagoda-style silk lampshades; his low,

shapely Botticelli bed is framed in gleaming lacquer and set against walls the color of candlelight. Mayer, who calls himself a "wonderful reheater," admits that he has not yet cooked a sit-down meal for his friends in the handsome kitchen, but he does lay claim to one signature dish. "I make fantastic fajitas after a late night out," he says. "I can rock a skillet."

The apartment is strong yet unimposing, not unlike the self-effacing Mayer himself. "You should have a picture of yourself as a kid in your home," he says, "so that you remember where you came from." His childhood snapshot sits on a chest of drawers tucked in a nook in his bedroom. The faded photo is upstaged by a beloved collection of art depicting his musical idols—Miles Davis, George Harrison, and Thelonious Monk, as well as Jimi Hendrix, whose rendering in graphite greets Mayer the moment he walks in the door. "Most people think he just lit things on fire, but the beauty of his music got lost in the rock-god folklore," says Mayer, who knows a little bit about being misunderstood himself. "It's intentional that there's not a lot of music gear here. I can be a person, not a musician, in this apartment." ■

Facing page: Istvan Francer (right), creative director of Theory, and John Cummins, an event planner, at their 18th-century farmhouse in Connecticut. This page: The entrance hall contains an American bison head from the Evolution Store, antique architectural engravings from Argosy Book Store, and wire spheres by Campo de' Fiori; the floor is paved in bluestone tiles. See Resources.





SPIRITED ALCHEMY

THEORY'S ISTVAN FRANCRER CREATES A
HOUSE IN THE COUNTRY WHERE INTUITIVE STYLE IS INTERWOVEN
WITH SOPHISTICATED COMFORT

*Text by Mitchell Owens · Photography by Eric Piasecki · Produced by Anita Sarsidi
Styled by Carlos Mota*

Istvan Francer does not believe accidents happen in design, whether it is the development of a sequined slipdress for the coolly hip fashion label Theory, where he serves as creative director, or the furnishing of a room. One can plan every detail to the nth degree or allow fancy to take the wheel, the silver-haired Francer explains, but the end result will always be the same: “Everything turns out the way it was meant to be.”

The house in rural Connecticut where he and his partner, John Cummins, a caterer and event planner, spend their weekends is an invitingly ad hoc case in point. Though the Manhattan-based couple began with a foundation of a few personal belongings—Louis XVI–style chairs from their former apartment in Milan, a large kilim that had languished in storage for 20 years, a long white sofa by Antonio Citterio, and dramatic canvases by leading painters from Eastern Europe, including Francer’s native Yugoslavia—most of the rest of the furnishings were acquired

piecemeal from sources as wide-ranging as the antiques mecca of Hudson, New York, and the Wisteria mail-order catalogue. “I am repelled by ‘decorator rooms,’” says Francer, who prefers a loose, collaborative approach. “I like picking people’s brains for ideas and building environments with lots of personal connections.” While he admires the casual stylishness of spaces concocted by Jacques Grange and Nicholas Haslam, more important influences were his friends, including interior designer Jacqueline Coumans, who advised him on reupholstery, and Michael Trapp, a cult antiques dealer whose shop in nearby West Cornwall was where Francer and Cummins bought the first item for the place: a sparkling 1930s chandelier that now hangs in the dining room.

Though the genial fashion star states, “Period decors are suffocating to me,” he acknowledges the irony in his inability to resist buying a historic house. Fortunately, the 1740 white-clapboard structure had already

Clockwise from left: In the living room, Harvey Propper armchairs upholstered in a linen from Le Décor Français and a sofa by Antonio Citterio surround a custom-made cocktail table; the lilac bench is by Le Décor Français, and the sisal is by Stark. A sitting area near the entrance features a Napoléon III chair from Vol. 1 Antiques and an ottoman by Le Décor Français; the painting is by László Paál. The kitchen cabinetry was custom made by Clive Christian, the metal stools are by Jeff Covey, and the floor is paved in reclaimed French limestone. See Resources.







Clockwise from top left: The library table is by Crate & Barrel, and the rug is by Stark. A Marilyn Monroe print by Steve Kaufman spans a guest bedroom wall; the silk duvet by Yves Delorme is from ABC Carpet & Home. The couple's cockapoo Toby in the studio; the linen screen is by Le Décor Français. The rear portico and barn. Facing page: The large painting in the master bedroom is by István Szajkó, and the armchair and ottoman are by Williams-Sonoma Home. See Resources.





been extensively renovated by the time the men came across it five years ago. “It was charming, it had privacy, and we could afford it,” Francer says of the seven-and-a-half-acre property and its rambling residence, which is not far from the weekend retreat of longtime friends and fellow designers Richard Lambertson and John Truex. Some details weren’t entirely to Francer’s liking, of course—“The 24K-gold faucets I had to replace right away”—but the kitchen and its top-flight appliances sealed the deal. When the designer set foot in the space, he declared himself ready to sign on the dotted line, despite the fact that it was the first and only room he had seen.

“It was our third weekend house-hunting, and we were supposed to look in Bucks County, Long Island, and New Jersey too,” Cummins remembers with a laugh. “But one thing I’ve learned after 20 years together is that Istvan’s passion, combined with his impatience, means decisions are made very quickly. He’s all about drive and vision, and I’m the bird on his shoulder whispering suggestions. Our relationship is very symbiotic.” And Cummins was also captivated by the kitchen, envisioning it as a laboratory for devising menus for his business as well as a staging ground for seasonal dishes based around the produce he planned to grow in the adjacent garden.

The house may look like a Currier & Ives illustration on the outside, but it is a trove of bohemian delights inside, reflecting Francer’s catholic enthusiasms and Cummins’s discreet editing. “I appreciate history,” the

fashion designer says, “but you have to bring your own experience into your rooms.” Earthy African cushions share the living room with a portrait of a lady by early-20th-century society painter Philip de László and towering conical glass lamps. In a space off the entrance hall, a zebra pelt stretches beneath a round, elaborately fringed purple ottoman evocative of the Second Empire. A bison head gazes down from over a raised-panel door, while a ram’s head surmounts an 18th-century fireplace. Trim 1960s club chairs by Harvey Probbler seem perfectly content living in close proximity to a Louis XVI-style console table once used in a Paris glove shop, and a giant image of Marilyn Monroe unexpectedly fills one wall of a guest room. “This is a house in the country, not a country house,” Francer proclaims when it is pointed out that the cultures and colors percolating behind his house’s prim façade seem pretty racy for this corner of Litchfield County. “Mixing things up is always better than subscribing to a formula.”

So it comes as little surprise to learn that when Francer needs to get away from the weekend’s activities—including what he cheerfully calls being “a slave to the garden,” where the couple grows everything from collard greens to broccoli—his favorite hideout is the studio, an Orientalist space that fairly rocks with multiple shades of red, Silk Road patterns, and vibrant stripes. “It’s not the most peaceful room,” Francer admits, “but it is full of ideas and thoughts.” And, like the rest of this spirited house, its atmosphere is the way it was meant to be. ■



SEA CHANGE

BEHIND THE FAÇADE OF HIS HISTORIC
HOUSE IN PROVINCETOWN,
FASHION FORCE ROBERT DUFFY TAKES A FRESH, FREEWHEELING
APPROACH TO A BEACHSIDE GETAWAY

TEXT BY DAVID COLMAN · PHOTOGRAPHY BY WILLIAM WALDRON
STYLED BY CARLOS MOTA



Facing page: Robert Duffy, president of Marc Jacobs, at his Provincetown, Massachusetts, home, which was renovated by architect Stephan Jaklitsch and decorated by Richard McGeehan. This page: The living room's reproduction Paul Laszlo chairs by Donzella are upholstered in Holly Hunt's Cuba leather, and the Nepalese rug is from Rug & Kilim. The fireplace wall is sheathed in green slate with a surround of ceramic tiles from Urban Archaeology, and the ceiling is of mahogany tongue-and-groove paneling; the 1955 painting is by Myron Stout, and the pottery figure is from the Eastern Han dynasty. See Resources.





WE'D ALL LIKE TO THINK we design our homes for ourselves. But if hooked up to a lie detector, plenty of us would have to confess: Yes, we also care if they look nice to others. Who doesn't?

Robert Duffy, for one. The longtime business partner of fashion designer Marc Jacobs, Duffy knows a thing or two about style, and you'd expect his getaway in Provincetown, Massachusetts, to be a major design statement, either a gleaming-white modernist masterpiece or some historic Cape Cod-to-the-rafters replica filled with glass fishing buoys and old oars. The fact that he has been coming to Provincetown since he was a teenager and even remembers this house during its incarnation as a swinging 1960s pad only increases expectations.

But the Manhattan-based Duffy wanted an idiosyncratic retreat, not a prescribed fantasy. So he did that rare thing in the design world: With the help of architect Stephan Jaklitsch and designer Richard McGeehan, he simply built a great space for himself and all the

The beach-level sitting area features a 1930s Indian armchair and a sofa covered in Holly Hunt leather; the mahogany center table is Art Deco, the painting is by Tracey Sanford Anderson, and the statue is an 18th-century Vietnamese grave marker. Facing page, from top: Vintage pendant lights from Historical Materialism, an antique Belgian butcher's table from Michael Trapp, an Aga range, and an Abbaka hood in the kitchen; the shelves hold a collection of Clarice Cliff pottery, and the walls are painted in Benjamin Moore's Ice Cap. In the breakfast room, Indian teak chairs surround a 1960s dining table; the antique Egyptian chandelier is from Liza Sherman Antiques, and the floor and wall are paved in Moroccan-style ceramic mosaic tiles. See Resources.



things he loves. "I'm a collector," he says. "My architect likes it when things are minimal, but I'm more comfortable in a room that has the things I love in it. Basically, what I more or less ended up saying was, 'This is my stuff, let's work with it.'" Fortunately, McGeehan and Jaklitsch were up for the challenge. "It's very personal and very passionate," McGeehan says. "Few people have the confidence to love what they love."

Even so, Duffy didn't want his new home to stick out in the historic neighborhood. (And not many places in America are more historic—the Mayflower dropped anchor mere yards from Duffy's door.) "I care about P-town," he says, using the common moniker. "This is a big house, and I wanted it to disappear."

Like many in the area, the building, a traditional Cape, had been expanded and modernized in ill-advised fits and starts. By the time Duffy bought it four years ago, the floor plan made no sense, the interior was covered in marble tile, and chandeliers hung everywhere. Old Cape Cod it wasn't.

The place still features the same long, low, white-clapboard front. But much of the structure and its additions turned out to be unstable and had to be razed. The beach side was transformed with a large

mahogany-and-glass façade. And the contrasts and curiosities continue inside. The interiors flow from colorful space to colorful space but rarely solidify into actual rooms or bloom into wide-open expanses. This in-between dynamic reconciles Duffy's desire for a traditional floor plan and his wish to maximize the ocean view to the lighthouse at the fishhook tip of Cape Cod. "The design did start in a traditional mode," Jaklitsch says. "But over the years, everyone's thinking evolved, and Robert really fell in love with that spectacular view."

Echoing the duality, different rooms and areas could almost belong to different houses. The stepped-down living room is a luxurious '40s-style modernist gem, complete with a Paul Laszlo sofa and chairs and a Milton Avery canvas coincidentally painted at this same address 60-odd years ago. The cool, shady master bedroom—carpeted, curtained, and wallpapered in tones of fawn and greige—looks as if it belongs to a Parisian aesthete. The library, where Duffy works, has dark paneling, tufted-leather armchairs, and an 18th-century japanned secretary that seems right out of an Edwardian men's club. Meanwhile, the lower level is as clean and current as a Richard Meier





Clockwise from top left: Charles Hawthorne's *Boy With Fish* hangs above a vintage Paul McCobb settee on the landing; the walls are painted in Benjamin Moore's Abstracta. On the beach level, a 1930s Brunswick pool table, a 1982 collage by Fritz Bultman (left), and *Eye Love Monogram*, a painting by Takashi Murakami. Chairs by Willy Rizzo and a Hawthorne painting in the dining room. A view of the sea from the deck. The library's armchairs are by Gérard and are upholstered in an Edward Ferrell + Lewis Mittman leather; 1830s Russian objects are displayed on a mantel from Chesney's. The beach façade. Antique Chinese pottery in the dining room. Facing page: The library, where Duffy paints, features works in progress, a mahogany table from Jacques Carcanagues with a photograph by Jack Pierson, an antique Thai gilt-bronze standing monk, and a vintage T. H. Robsjohn-Gibbings side chair. See Resources.



In the master bedroom, a carved ceiling panel from an Indian Buddhist temple serves as the headboard; the wall covering is by DesignTex. Facing page, from top: A painting by John Dowd and a headboard upholstered in a Mokum fabric from Holly Hunt in a guest room; the wall color is Ice Formations by Benjamin Moore. The bathtub is by Philippe Starck for Duravit, the mirrored cabinet and sink console are from Urban Archaeology, and the faucet is by Lefroy Brooks; the marble floor and wall tiles were designed by Richard McGeehan. See Resources.



“IF IT WERE
UP TO ME,” SAYS
DUFFY,
“I WOULD HAVE STUFF
EVERYWHERE.
MY WHOLE HOUSE
WOULD
LOOK LIKE THE
LIBRARY
MANTEL”

loft space, with Indian Art Deco furniture and a striking red 1930s pool table. Then there’s the kitchen, a Moorish-Mediterranean blue-tiled grotto. “Kitchens make me uncomfortable,” says Duffy with disarming candor. “I don’t cook, so I want it to be like another room—I want to be entertained, I want things to look at.” Jaklitsch and McGeehan came up with the idea of the tiles, and Duffy said yes right away. He also selected the yellow Aga stove, which he adores—its looks, anyway. “I’ve never touched it,” he says flatly.

And then there’s his stuff, as Duffy modestly refers to his Southeast Asian temple figures, Clarice Cliff ceramics, scrimshaw, midcentury Provincetown art, and blue-and-white china. He was happy to let Jaklitsch and McGeehan set off his collections to their best advantage. “If it were up to me, I would have my things everywhere,” he says. “My whole house would look like the library mantel.”

Still, it’s Duffy who pulls the disparate parts of the puzzle together to form a clear picture. You might also say it’s Provincetown. This quirky bohemian property is in many ways as good an expression of the beach town’s past as any painstakingly restored Colonial. “I wanted to take this place back to my memory of P-town from when I was a kid,” he says. “It was very hippieish—all these writers and artists. I still feel that way here. You don’t need a car, and everyone is chill.” It may not be everybody’s idea of historic restoration, but to each his own. After all, isn’t that what the Mayflower was all about? ■





in the GLOW

ALL IT TAKES TO SET A MAGICAL MOOD IS THE FLIP OF A SWITCH

Photography by Ilan Rubin · Produced by Anita Sarsidi



Bubble chandelier by
Lindsey Adelman from Matter.
Facing page: Elkins clamp-on
desk lamp by Thomas O'Brien for
Visual Comfort. See Resources.

Aurora (left) and Turret pendant lights by Niche Modern.
Facing page: MacDougal folding floor lamp by Thomas O'Brien for Visual Comfort. See Resources.







Grotto Shell chandelier by Currey & Co.
Facing page, from left: Annika chandelier by Oly, PS Maskros pendant lamp by IKEA, and Non-Random light by Bertjan Pot for Moooi. See Resources.





ROOM SERVICE

FASHION DESIGNER ANNA SUI DIDN'T NEED TO MOVE TO GAIN MORE SPACE. A SECOND APARTMENT IN HER

Text by Mitchell Owens · Photography by Eric Boman · Produced by Anita Sarsidi

Anna Sui—the woman as well as the fashion label she launched in 1981—broadcasts an anarchic edge, flaunting clothing with fantastic patterns, colorful layers, and retro references from Age of Aquarius rock stars to Belle Époque courtesans. Often all in the same outfit, mind you. Sui's new Manhattan abode, a top-floor space in the same 19th-century Greenwich Village building as the one-bedroom apartment she's lived in since 2000, is just as funky. It's an inspired mingling of extravagant furniture, chinoiserie wallpaper, and vintage doodads whose sum-total flamboyance recalls the do-it-yourself glamour of the 1970s, when Sui first came to Manhattan from her native Detroit.

The designer acquired the annex a little more than a year ago, realizing it would be a perfect spot for spreading out to work on book projects. (A salute to her career will be published next year by Chronicle Books, written with Andrew Bolton, a close friend and a curator of

the Costume Institute of the Metropolitan Museum of Art in New York City.) As Sui says, "With two apartments, I can have dinner downstairs and drinks and dessert upstairs."

The original group of strangely proportioned rooms was streamlined by architectural designer Mani Colaku. Now the front door opens onto a long entrance hall that acts as the small place's spine, its high, narrow dimensions dressed in a black wallpaper ornamented with pagodas and mandarins. "I love anything chinoiserie," notes Sui, a granddaughter of a Chinese diplomat. A bath and a small alcove kitchen are on the right, with a sunny book-lined study on the left. At the end of the corridor lies a dressing room that contains the overflow from her wardrobe and features custom-made shelving designed to fit every one of her shoe boxes—each affixed with a Polaroid of its contents for easy identification.



Clockwise from top left: The kitchen cabinets by Petrit Coma were inspired by an antique pie safe; the cooktop is by Wolf. The bathroom's Italian mirror and sink were lacquered and outlined in gold leaf by E. Polarolo & Sons, the wall covering is by Cole & Son, and the sconces are by Vaughan. Fashion designer Anna Sui. The dressing room's custom-made shelving is by Petrit Coma, and the antique étagère is from ABC Carpet & Home. Facing page: Sui's collection of busts by Gemma Taccogna is displayed in the study alongside furniture painted glossy black; the walls are covered in a chinoiserie paper by Stark and antiqued mirror, and a taxidermy peacock from the Evolution Store sits atop an inlaid chest from ABC Carpet & Home. See Resources.



BUILDING BECAME HER HOME AWAY FROM HOME—AND A PERFECT REFLECTION OF HER SIGNATURE STYLE

When it came to furnishing the apartment, she was influenced by two American style divas—cosmetics entrepreneur Helena Rubinstein and interior decorator Dorothy Draper. The result is a magnificently mixed-up but strangely calming atmosphere that's signature Sui. She had always been drawn to the furniture in Rubinstein's Manhattan apartment, especially the sinuous, extravagantly carved sofas and chairs made by John Henry Belter, a Victorian cabinetmaker. Sui bought similar pieces, but the wood finishes didn't match, which is where one of Draper's decorating tricks came into play: When in doubt, paint it black. The designer's furniture restorer in Harlem lacquered everything ebony, from two Louis XV-style commodes to a 1960s faux-bamboo étagère to several rococo mirrors. The dark hue soothed the curlicues into submission and calmed the disparate looks into a harmonious whole. So did covering the sofa and most of the

chairs with a pattern Sui designed for a recent collection, a flowerlike motif she printed on upholstery-weight cotton sateen.

Pretty much everything in the space is black or white—with touches of gold—including the floors, lighting, and an inlaid Indian chest of drawers placed against a wall of antiqued mirror that makes the study look twice as large as it is. The collections that fill every tabletop and surface follow the color scheme too: Black-and-white photographs of rock stars (Keith Richards and Brian Jones) are propped on the window ledges, vintage china is displayed atop one of the commodes, and the whimsical papier-mâché busts that inspired Sui's trademark mannequin faces populate several shelves. "I decorate like I do a collection, putting the familiar with the kooky," says the designer, who dreams of creating a line of wallpapers and fabrics in her inimitable style. "I just like mixing up things I'm interested in." ■

Facing page: Julie Anne Quay at her Manhattan apartment, which was designed by Richard Mishaan. This page: Sculptures by Chuck Price are displayed on a cocktail table by the Pace Collection and a side table by Mishaan; the photos are from Bert Stern's iconic series "The Last Sitting," the living area's custom-made sofa is upholstered in a Nancy Corzine silk, and the rug is by Stark. See Resources.





ART FORUM

TO TRANSFORM A SPRAWLING SPACE INTO A FAMILY HOME, FASHION MAVEN JULIE ANNE QUAY TURNED TO HER FRIEND INTERIOR DESIGNER RICHARD MISHAAN

TEXT BY ROB BRINKLEY · PHOTOGRAPHY BY WILLIAM WALDRON
PRODUCED BY ANITA SARSIDI

Julie Anne Quay has a habit of taking her work home with her. But since in her case work means stunning fashion photography by former colleagues Richard Avedon, Steven Klein, and Steven Meisel—which she mixes fearlessly with art by the likes of Takashi Murakami and Chuck Price—nobody is complaining. A former studio manager for Meisel, Quay has built an entire career around style and creativity, including stints as a fashion producer casting models for runway shows and executive editor of the highly chic *V* magazine, as well as her recent turn as a filmmaker (her first project, *Fabulous Nobodies*, is a coming-of-age story centering on an image-obsessed club kid in 1980s New York City).

It's no surprise then that edge and elegance collide in Quay's apartment, a modernist Manhattan aerie in

the Upper East Side's Carnegie Hill neighborhood where she lives with her husband, their two young children, a pair of yellow Labradors, and a Norwich terrier. Since the place boasts high ceilings, capacious rooms, and windows galore, the challenge was to bring intimacy to the vast interiors. "The kids actually played soccer in the great room the first six months we lived here," Quay reports.

For help, she turned to interior designer and long-time friend Richard Mishaan, who collaborated with Quay on her previous residence. Mishaan also worked in fashion before opening his own design firm in 1993, and the decorator was immediately enthusiastic about Quay's project. "It looked like an uptown loft, which was fantastic, and I loved the light," he says. But to make the sprawling space





feel homier, he first divided the great room into dining and living areas with sparkling screens composed of hundreds of linked metallic squares by fashion designer Paco Rabanne.

As Mishaan and Quay systematically decorated room after room, the apartment came alive with a cerebral sizzle. He relishes travel and wildly divergent stylistic periods. Quay loves photography and youth culture (think back to those '80s club kids). How does it all peacefully coexist in a family dwelling? gorgeously, courageously. "She has a very definite sense of what she likes," say Mishaan of Quay's penchant for combining the refined with the raffish, the humorous with the serious—just as she's done in her work.

The original underused dining room became a cozy library that channels an old-school smoking den with moody grass-cloth walls and plush seating. Quay and her brood now curl up to watch movies there under a luminous gold-leaf ceiling, a glimmer of the glamour that resonates throughout the apartment. It helped that Mishaan was able to effortlessly interpret her sometimes cryptic directives. As Quay recalls, "I would tell Richard, 'I want this room to feel very cashmere-sweater-and-slick-raincoat'"—her sartorial speak for layered textures—"and he immediately got that."

Sumptuous touches show up everywhere. In the living area are golden William Haines chairs upholstered in vintage chinchilla and walls coated with an ivory strié glaze. "It gives off a pearlescent metallic gleam—especially at night when it catches the light—that is so sexy," Mishaan notes. In the master suite, the designer opted for bold teal-blue-lacquered



From top: A display of artwork includes pieces by Steven Meisel, Takashi Murakami, and Chuck Price. William Haines chairs upholstered in vintage chinchilla are tucked in a space between the living and dining areas; the screens are vintage Paco Rabanne, and the painting is by Julian Schnabel. Facing page: In the dining area, armchairs by Richard Mishaan and vintage side chairs from 1stdibs.com are grouped around a wenge table; the surfboard was painted by Gus Van Sant, and the artwork is by Murakami, Richard Avedon, Alex Katz, and Karl Lagerfeld. See Resources.

In the library, shelves and a sofa by Richard Mishaan and a cocktail table by Bolier & Co.; the ceiling is sheathed in gold-leaf paper by Stark. Facing page, from top: William and Henry, the family's yellow Labradors, relax on midcentury chairs in the foyer; the sculpture is by Chuck Price, the photographs are by Slim Aarons, the painting is by Julian Opie, and the wall color is Drab by Farrow & Ball. Mishaan used a narrow green border as a design motif in the kitchen; the curtains and window seat feature a Donghia awning stripe, a Saarinen table by Knoll is flanked with chairs by Kartell, and the pendant light is by FontanaArte. See Resources.







THIS POSH LAIR IS FIRST AND FOREMOST A HAVEN FOR A CONTEMPORARY FAMILY—HERE Highbrow MIXES WITH HUMBLE, AND ANYTHING GOES

walls. “You get the feeling you’re sitting in an Art Deco box,” he says. Their glossy sheen is balanced by tactile organic materials such as a fluffy white goatskin rug and velvety fur pillows tossed onto the tailored sofa in the room’s sitting area.

But make no mistake: This posh lair is first and foremost a haven for a contemporary family—here highbrow mixes with humble, and anything goes. The soigné dining area often turns into a puzzle corner for kids, the wenge table pulled into its two halves and ringed with disparate chairs. Surfboards that reference the love of beaches shared by Quay and her husband—both born in Australia—are propped in unexpected spots such as the entrance hall, close to the high-backed midcentury chairs the dogs are fond of dozing on. “Every room is very livable,” says Quay, noting that she moves the furniture around at will and keeps “old-lady lap blankets

all over the place because you never know when it might be time for a nap.”

All the while, contemporary art adds snap and crackle. In the living area, a jagged lightning-bolt sculpture by Quay’s close friend Chuck Price rests atop a bronze side table from Homer, Mishaan’s Manhattan showroom. Presiding over the space are images of Marilyn Monroe’s legendary last sitting with photographer Bert Stern. The dining area features Murakami’s wide-eyed anime characters alongside carved masks from Africa and photographs from the many shoots Quay has produced. “I have a personal relationship with a lot of what is on the walls,” she says of her frequently rotated collection. The home’s fashion-meets-family aesthetic, Mishaan says, “is really a set of contradictions”—a description that also applies to his client. “It’s very informal and flexible, yet it’s contained. Everything is just so.” ■



A photograph by Irving Penn in the master bath. Facing page, from left: The master suite's bed and nightstands are by Richard Mishaan, the bed linens are by Pratesi, and the artwork is by Chuck Price. The ottomans were designed by Mishaan and upholstered in an Edelman leather; the nesting tables are by Jonathan Adler, the sofa is from Homer, and the painting is by Mel Bochner. See Resources.

Hidden Gem

STEPHEN DWECK IS KNOWN FOR HIS DISTINCTIVE JEWELRY, BUT HIS FAVORITE DESIGN CREATION IS HIS COLORFUL FAMILY RETREAT ON THE JERSEY SHORE

Text by Jill Gerston · Photography by Simon Upton · Produced by Anita Sarsidi



Facing page: Jewelry designer Stephen Dweck with his wife, Sarise, daughter Caroline, and sons Ralph (left) and Daniel at their 1860s Victorian weekend house in New Jersey; the fan is by the Modern Fan Co. This page: The 19th-century settee in the living room is studded with jewels by Dweck and upholstered in a dress fabric; the walls are painted in Benjamin Moore's Smoldering Red, the Chinese scrolls are antique, and the Indian wool rug is from ABC Carpet & Home. See Resources.



BLITHELY BREAKING rules and shunning convention, jewelry designer Stephen Dweck has become a sorcerer of stones. He sets diamonds in bronze and pairs tourmaline with coral. His hand-crafted pieces, worn by Beyoncé, Drew Barrymore, and Blake Lively, combine ravishing colors, bold shapes, and intricate details with references to everything from the mosaic tiles in subway stations to Art Deco textiles. “I’m known for the unexpected,” says Dweck, who studied painting and sculpture at the School of Visual Arts in New York City but has no formal training in jewelry design.

So it follows that eight years ago, when he found a sprawling shingled Victorian with a wraparound porch on the New Jersey shore a few blocks from the ocean and only an hour’s drive from his family’s Brooklyn residence, the designer had no intention of

transforming it into some bland shells-and-white-slipcovers beach retreat. “I wanted to saturate the house with color,” says Dweck, who summured by the sea as a child and was eager for his wife, Sarise, and their children and grandchildren to bask in the salt air and sunshine. “And I wanted to mix things up. Why not upholster a \$2 flea-market chair with fabulous fabric? Put stuff from Target next to things from Bergdorf Goodman? I love combining styles—Victorian, Asian, Art Deco, the 1950s. I wanted to bring my whole sense of jewelry design into this home.”

Dweck, a passionate collector and compulsive shopper, had already amassed a trove of furniture and accessories after years of traipsing through flea markets, bazaars, and antiques stores in China, India, and South America. He has a knack for spotting fantastic finds, whether in a market stall in Bali or

Clockwise from left: The dining room's leaded-glass windows and the faux-marble-top mahogany table are Dweck designs; the cloisonné screen is Chinese, and the Indian nickel-silver chairs have Naugahyde seats. Mosaic tiles designed by Dweck in one of the powder rooms. National Geographic Society maps cover the walls in Daniel's bedroom; the headboard and bed skirt are custom made, and the hand-painted teepee is a family keepsake. See Resources.



“SOMETHING MAY BE A BIT ON THE WACKY SIDE,” SAYS

in a pile of trash on a Brooklyn street (where he discovered the headboard for his eldest son's bedroom).

Yet before he could unwrap a single majolica vase, extensive renovations were needed. He gutted most of the house, salvaging the original moldings and hardware whenever possible. A warren of cramped rooms on the third floor was converted into a pair of bedrooms with baths. He added a wing with two bedrooms and baths above the family and breakfast rooms, then designed mosaic-tile patterns for five bathrooms and three stained-glass windows for the dining room.

Dweck wasn't shy with his paint choices either. Bright teal drenches the exterior. Inside, the dining room is suffused in a similar deep blue-green, while the living room is a lush ruby-red, a perfect foil for Far East collectibles and ebonized-mahogany furniture. In the master bath, the

lilac interior was matched to the color of a Bergdorf Goodman shopping bag. The rich coral he painted a guest bedroom is echoed in the space's Dweck-designed headboards and splashy bedcovers. In his eldest son's bedroom, he surrounded one turquoise accent wall with a copper-brown ceiling and walls, calling to mind a stone in a setting.

When it came to arranging his eclectic treasures, the designer relied on his instincts and suggestions from Sarise, whom he affectionately calls his sounding board. "I ask, 'Is it amazing? Does it make sense?'" he says. "Something may be a bit on the wacky side, but if it is also sophisticated and chic, then it works."

In the breakfast room, Dweck paired airy Bertoia chairs and Matt Dilling's whimsical neon chandelier with a marble tabletop supported by carved-wood legs from an organ he unearthed at a flea market.



Clockwise from top left: Pedini cabinets and a Viking cooktop and double oven in the kitchen; the stove backsplash is sheathed in stainless-steel tiles. In the breakfast room, an Edison chandelier by Matt Dilling hangs from the tin ceiling; the Bertoia chairs are by Knoll, and the floor is paved in Bisazza tile. A guest room features headboards designed by Dweck, a Kartell table lamp, and a photograph by Monica Stevenson. See Resources.

STEPHEN DWECK, “BUT IF IT’S ALSO CHIC, THEN IT WORKS”

Chinese silk botanicals hang on the porch above wicker furniture cushioned in striped cotton and punctuated by amethyst silk pillows. For the living room, he made a crazily elegant chandelier out of shells, papier-mâché pearls, and Swarovski crystals that dangles over a mahogany table that came from a defunct Fifth Avenue department store.

Venetian blinds in the living room allow sunlight to bounce off shiny surfaces and sparkly objects at every turn. Iridescent Favrile glass, a cloisonné screen, Indian repoussé nickel-silver chairs, and a 100-pound pyramid of fluorite vie for attention in the dining room. Gold-and-orange tea paper (bought for \$6 per package in Manhattan’s Chinatown) shimmies across a wall in the family room. In the kitchen, a tin ceiling and a wall of stainless-steel tiles glisten against pale-blue Italian lacquer cabinets. One powder room Dweck designed is so glittery, with its

shiny mosaic wall inset with blue-glass chrysanthemums, mirrored walls and ceiling, and glass sink, it has the effect of stepping inside a crystallized mineral. In fact, he had so much fun decorating, he was inspired to create a collection of tabletop, glassware, and decorative accessories that will debut next spring.

“This house is like an amazing piece of jewelry,” observes Dweck, “yet it’s not so precious you can’t live here.” And live here the family does. When not at the beach, everyone is usually in the kitchen, whipping up international feasts for the friends and neighbors who constantly drop by. On rainy weekends, the younger Dwecks loll on the porch playing cards or backgammon while Stephen and Sarise are long gone, having set off at 5 A.M. to prowl the local flea markets in search of even more unexpected treasures. ■

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